EAST AND WEST: EXPLORING THE SOUND WORLD OF ISANG YUN THROUGH AN ANALYSIS OF *PIRI* FOR SOLO OBOE

BY

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Permission to reproduce the scores of *Fluktuationen* for orchestra (1964), *Garak* for flute and piano (1963), *Piri* for oboe solo (1971), *Riul* for clarinet and piano (1968), *Rufe* for oboe and harp (1989), *Shao Yang Yin* for harpsichord (1966) was kindly granted by Boosey & Hawkes Music Publishers Ltd.

Table of Contents

List of Examples

List of Figures

List of Tables

Chapter 1: Biography of Isang Yun (1917-1995)

Isang Yun's biography can be split into two major periods, the Korean Period and the European Period. His geographical location had a considerable effect on his life, but does not necessarily align with the time period division by his musical style that will be discussed in the next chapter. This overall division of his life provides context that is inevitably related to his musical output.

1.1 The Korean Period (1917-1956)

Isang Yun was born on September 17, 1917 in Sanchung, a small town near Tongyeong in the South Gyeongsang Province, South Korea. When he was three, his family moved to the coastal city of Tongyeong, which was at the time one of the major cultural centers of Korea, where old cultural traditions were mixed with the newly introduced Western culture. Growing up in Tongyeoung as a child, Yun was able to observe and listen to the traditional musical activities that would influence his musical output later in his life, such as *pansori* (developed by professional folk musicians, *gwangdae*, at the beginning of the eighteenth century, and usually performed by a solo singer accompanied by a drummer), *namdosori* (a generic term for all folksongs from the Gyeongsang province, Cholla Province, as well as a part of Chungcheong province), and shamans conducting rituals. His musical observations as a child would have an impact on some of his master compositions. *Piri* for solo oboe, for example, exhibits the influence of *pansori* in its structure (that it starts slow in tempo and gets faster as the music develops.) In addition, the inspiration of *Namo: for Three*

Sopranos and Orchestra (1971) stemmed from his childhood observations of shamanic ritual in Tongyeoung.[1]

His father, a poet and a scholar from a family with scholarly traditions, Yun Ki-Hyun valued the scholarly tradition of *yangban* (the aristocratic class or the nobility of old Korea), and at first insisted that his son attend the private Chinese school in Tongyeong, which were small, private, local institutions where the Chinese classics were taught by schoolmasters, instead of the more modern European-style elementary schools which were gaining popularly at the time. During this formative period, Yun studied the philosophies of Confucianism and Taoism as well as the discipline of Chinese calligraphy, all of which would play important roles in his compositions. His exposure to Western music came much later.

After three years of private schooling, Yun's father finally decided to have Yun continue his education at the more common European-style elementary school at the age of eight, and there, he encountered Western music for the first time. Yun remarked that the sound of the reed organ at the school was a great surprise for him, and initiated his interest in Western music and its instruments.[2] He started to learn how to play the violin and began to sing Western-styled hymns at a local Protestant church.

At the age of thirteen, Isang Yun's compositional talent became apparent in the public eye, and Yun began to dream of a career as a composer. Strongly objecting to his father's wishes of attending a business college, Yun ran away from home to pursue a career in music as a composer in Seoul, where he stayed for two years.

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[1] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:99.

[2] Luise Rinser and Isang Yun, *Yun Isang sangch'ŏ ibŭn yong: Yun Isang, Luije Rinjŏ ŭi taehwa* (Sŏul T'ŭkpyŏlsi: Laemdŏm Hausŭ Chungang, 2005), 39-40.

In Seoul, Yun started his first formal training in harmony and counterpoint. After two years, Yun's father allowed him to continue his education in Japan under the condition that he would also major in business. He moved to Japan and continued to study music theory, composition and cello at the Osaka Conservatory (1933-36). He briefly came back to Korea when his mother, Kim Sun-dal[3], passed away. But, shortly after teaching in Tongyeoung, in 1938, he went back to Tokyo to study with the composer Tomijiro Ikenouchi through 1941.

During World War II, Yun was arrested by Japanese police due to the fact that his songs, which were found during a domiciliary visit, were written in Korean, and were considered reactionary against Japan.[4] Consequently, he was imprisoned for two months in 1943 and had to live in hiding until the end of the war.

When he came back to Korea in 1945, he devoted himself to the construction and shaping of a new cultural life in Korea. While he worked as a director of an orphanage, he was also a cellist, music teacher, and composer[5] around Tongyeong and Pusan. During the Korean War (1950-53), Yun married Su-ja Yi, a Korean teacher at the Pusan Teacher's College, and published a collection of art songs titled *Dalmuri* (A Ring around the Moon). In addition, he collaborated with Yoo Chi-Jin in producing the *Choyong ui nora* (Song of ChoYong), the first attempt in Korea to produce a performance encompassing music, play, and ballet[6]. He also composed about 70 songs for children, and chamber music works,

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[3] Isang Yun was the first son between Yun Ki-Hyun and his second wife Kim Sun-dal. "His father had two daughters with his first wife and it was common, until recently, to have a 'little wife' to ensure that a son would continue the family line." Keith Howard, *Creating Korean Music : Tradition, Innovation and the Discourse of Identity.* vol. 2 of *Perspectives on Korean Music* (Aldershot, England: Ashgate, 2006), 153.

[4] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:115.

[5] He worked as a director of Pusan City Orphanage which hosted many orphans transferred from Japan, played as a cellist of the Tongyeong String Quartet, and taught music at the Tongyeong Girls High School (1948-49) and the Pusan Teacher's College (1949-52). He also composed the school songs for several schools including Tongyeong Girls High School, Tongyeong High School, and Yokji Middle School. (For more detailed information, see Yong-hwan Kim, *Yun I-sang yŏn'gu* (Sŏul T'ŭkpyŏlsi: Sigongsa, 2001), 24.

[6] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:62.

including his Cello Sonata No.1 (1953), String Quartet No.1 (1955) and Piano Trio. For the latter two compositions, he was awarded the fifth Seoul Culture Prize, and was the first composer to receive the prize. It was because of this award that Yun decided in 1956 to move to Europe to study Western music, specifically serialism, the music of the Second Viennese School, and twelve-tone composition.

1.2 European Period (1956-1995)

At the age of 39, he resumed his study in Paris at the Conservatoire, and studied composition with Tony Aubin and theory with Pierre Revel. However, he didn't feel that Paris was suitable for what he was looking to learn. He noted that Tony Aubin's lectures were interesting, yet the topics were rather heavily focused on the music of Beethoven and Wagner.[7] In addition, due to his age, he was ineligible to receive scholarships from the school, resulting in hardship in Paris.

Taking his circumstances into consideration, after a year in Paris Yun transferred to West Berlin Musikhochschule in Germany to study composition with Boris Blacher.[8] Yun recalls that his classes were usually very short in length, and he rarely spoke to the students except when he tried to point out problems in the student's works. In his class, Yun was suggested to "write simpler music and to stay away from too much complexity. In other words, take the performers into consideration when composing."[9] In addition, Blacher was

[7] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:138.
[8] Yun had known Blacher's music from Korea and was accepted to Blacher's studio when Yun showed one of his compositions written in Korea to him. Blacher was also served as the director of the West Berlin Musikhochschule.
[9] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:139. (All direct quote translations in this document are my own unless otherwise noted.)

the one who suggested to Yun to incorporate Asian aesthetics into his compositions that would separate Yun from his European contemporaries more vividly.

He learned counterpoint and fugue from Reinhard Schwarz-Schilling and twelve-tone technique with Joseph Rufer, a student of Arnold Schoenberg[10]. In the summer of 1957, he attended the Darmstadt International Summer Courses for New Music[11] where he was exposed to the music of avant-garde composers such as Karlheinz Stockhausen (1928-2007), Bruno Maderna (1920-73), Luigi Nono (1924-90), and John Cage (1912-92). Their music was a such a surprise for Yun that he remarked, the "music of Schonberg and Berg belong to the old music somewhat closer to Beethoven."[12] In the following excerpt of a letter written for his wife, Su-ja Yi, it shows his inner struggle to find "his own artistic identity and the significance of his artistic goal."[13]

> The other champions [composers] of avant-grade music seemed to be shocked by the premiere work of John Cage. They not only applauded in the middle of the piece but also giggled and even made loud noises during the performance… I don't want to write this kind of music even if it will allow me a mountain [of reward] and don't think I can compete with the eccentrics [avant-garde composers]. In fact, I do think I can surprise the audience with an even more off-the-wall idea. However, I desire to stay in the circle of pure "music" and do not wish to be the leader of the bizarreness. …[14]

In 1959, his two twelve-tone works, *Fünf Klavierstück* (1958) and *Musik für Sieben Instrumente* (1959) were both selected to be performed at the International Gaudeamus

[10] While living in Korea, he had learned serial techniques independently and was already familiar with Josef Rufer's book, *The Composition with Twelve tones Related Only to One Another*.
[11] There were two Korean composers who attended the course in 1957. The other was Nam June Paik, considered to be the first video artist who was pursuing his career as a composer at that time.
[12] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:154.
[13] Jeongmee Kim, "The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun" (PhD diss., University of California, Los Angeles, 1999), 37.
[14] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:155.

Music Week at Billthoven in Netherland and the Darmstadt International Summer Courses for New Music in Germany. The successful performances of the two works brought him world recognition and also made him to postpone his return to Korea. In 1964, Yun was awarded a grant from the Ford Foundation. This opportunity brought him not only financial assistance but also facilitated his association with Bote & Bock, a publisher. After spending years in various cities across Germany, in 1964, he and his family settled down in Berlin.

On June 17, 1967, Yun underwent a life-changing experience. He was abducted from Berlin, and was flown back to Seoul by the Korean Central Intelligence Agency (KCIA) under Jung-Hee Park's regime, and taken into custody. This abduction was part of what is now known as the "East Berlin [Spy] Incident," where numerous students and intellectuals in East Berlin were kidnapped under suspicion of working as spies for North Korea.

The reasons for his involvement were as follows. Before he settled down in Berlin, he was close to the Korean student community in Germany and became a founding member of *Toe Su Hoe*, a group who congregated during their vacations to develop themselves physically and mentally.[15] The initial members of the gathering were mainly students, though it later consisted more non-students, including mine workers and nurses who just moved from Korea. Yun, as a chair of the group, organized concerts for the Korean community, but also held seminars, twice a year, in which they discussed "the necessity and possibility of the recovery of South Korean democracy"[16]. In addition, Yun and his wife visited North Korea in 1963 to see their old Korean friend whom they had known from Japan and to observe the

[15] Yong-hwan Kim, *Yun I-sang yŏn'gu* (Sŏul T'ŭkpyŏlsi: Sigongsa, 2001), 31.
[16] Jiyeon Byeon, "The Wounded Dragon: An Annotated Translation of Der Verwundete Drache, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun" (PhD diss., Kent State University, 2003), 163.

mural *Sasindo* (The Painting of the Four Gods)[17] in the Kangso tomb in person. The issue was that, during the trip, Yun was noted to have received financial assistance from the North. Such an activity, in fact, could be considered illegal even though the money Yun received was not for political reasons but for personal reasons. Yun had agreed to help his old friend, whom he had met in Japan, Choi, by delivering the tuition money for his children's education.[18] Even though he wasn't guilty, in 1967, Yun was prosecuted on a charge of working as a communist spy and sentenced to death,[19] yet, he was allowed to continuing composing while he was in the prison.[20]

When news of the incident spread in Europe, it sparked a storm of protest among his friends and colleagues who highly valued his musical talent. Musicians such as Michael Gielen, György Ligeti, Heinz Holliger, Aurele Nicolet, Edith Picht-axenfeld, Hansheinz Schneeberger raised fund for campaigns and organized free concerts to raise their voice. Students from the University of Cologne participated in a march and protest at the South Korean embassy. Pianist Claudio Arrau canceled his concert in Seoul. A petition for Yun's release organized by Willhelm Maler as a chair of the Hamburg Academy of the Arts and signed by more than 150 world-renowned musicians including György Ligeti, Karlhainz Stockhausen, Igor Stravinsky, and Herbert von Karajan was sent to President Park. This letter was published on the front page of a newspaper that was distributed all across Germany. The excerpt reads

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[17] He admired the *Sasindo* so much that its image had been hung on the wall in his house since he moved to Germany and it inspired him to compose *Images für Flöte, Oboe, Violine und Violoncello* (1968).
[18] Jiyeon Byeon, "The Wounded Dragon: An Annotated Translation of Der Verwundete Drache, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun" (PhD diss., Kent State University, 2003), 166.
[19] The sentence was later reduced twice; first to fifteen and later to ten years. His wife, Su-ja Yi, was also arrested and sentenced to serve three years in prison. Later, she was placed on probation.
[20] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:290.

> … Mr. Yun has value not only in Europe, but also in practically the whole world as a prominent composer. His goal was always to blend the most distinguished traditions of Korean music with Western musical trends; his work and personage should be regarded as a priceless medium for making known Korean culture and art to the outside world. Without him we would know only very little about your country. Like nobody before him, he has mediated for us through his artistic effort an understanding and love for the Korean way of thinking… Therefore, highly honored Mr. President, you will truly understand that we musicians who signed this letter hope from the bottom of our hearts that you find means and ways to enable the very ill Mr. Yun soon to resume his work as a free and healthy man. The international music world needs Mr. Yun, and his mediator role between the East and West is greatly significant for us all. As ambassador of Korean music he is irreplaceable….[21]

Due to the international pressure, he was given a special pardon by the president and released in 1969. He was immediately put on a flight to Germany without knowing that he would never be able to come back to South Korea. He received his German citizenship in 1971 and spent the rest of his life in Europe.

When he returned to West Berlin, Yun resumed his work as a composer rapidly. He was offered a teaching position at the Hannover Hochschule für Musik in 1971. In the same year, he was also granted the Kiel Cultural Prize upon the premiere of his opera *Geisterliebe.* Shortly after, in 1977, he became an emeritus professor at the West Berlin Musikhochschule and served as a full professor. He was also commissioned to compose an opera as a part of the cultural events of the Munich Olympic games, held in 1972, to promote the slogan "the unity of all cultures." The opera *Sim Tjong* grabbed the world attention immediately and was highly acclaimed with the headline "Isang Yun and Korea won the Olympic trophy."[22]

Understandably, the East Berlin [Spy] Incident changed Yun's perspective of music. About ten years after the abduction, Yun's political concerns became more prominent, thus

[21] Jiyeon Byeon, "The Wounded Dragon: An Annotated Translation of Der Verwundete Drache, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun" (PhD diss., Kent State University, 2003), 208.
[22] Yong-hwan Kim, *Yun I-sang yŏn'gu* (Sŏul T'ŭkpyŏlsi: Sigongsa, 2001), 44.

his music from the mid-1970's contains political significance.[23] Yun, as a composer, utilized music to voice his political feelings and bring attention to his concerns. Several titles of Yun's compositions from this period reveal their literal messages rather directly: *An der Schwelle* (On the Threshold, 1975), *Exemplum in memoriam Kwangju* (1981), *My Country, My People!* (1987), and *Engel in Flammen Memento für Orchester* (Angel in Flames Memento for orchestra, 1994).

The symphonic work, *Exemplum in memoriam Kwangju,* was based on the uprising and massacre in Kwangju, South Korea, which happened the previous year, in 1980. To depict the march in demonstrations, Yun started the composition with the unison of the whole orchestra. As it develops to the scene describing the massacre, he utilized instruments to create representations of the sound of the chaotic moment. It is filled with repetitive short rhythmic and melodic figures as if demonstrating the persistence of each party. Also, trills in strings and woodwinds and upward slides in the brass create the urgency and aggressiveness while tone clusters and heavy instrumentation represent the massiveness of the political event. In addition to the heavy use of classical western percussion in this composition especially toward to the end, Yun also utilized the Korean percussion instrument *bak,* a wooden clapper with six slaps to imitate the sound of gunfire, which brings in more drama and story-telling quality to the composition. Yun's Concerto for Cello and Orchestra (1975/76) is another example where he exhibits the juxtaposition of an individual against political oppression. A cellist, representing the individual, makes every effort to reach the high A which is never

[23] Yun did not actively engage himself with the political issues as soon as he was released from the prison. In fact, he kept a low profile until 1973 when his wish to attend a performance of his double opera *Träume* in a newly built opera house in Seoul was rejected by the Korean government. He wrote about this concern in his letter (written on August 21, 1973) that "the level of terrors and crimes committed by the South Korean government is over the limit, thus one should not just sit on one's hand as Korean. Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 126-127. Musicological Society of Korea and the Isang Yun Peace Foundation, *Yun I-sang ŭi ch'angjak segye wa Tong Asia munhwa* (Sŏul-si: Yesol, 2006), 62.

accomplished even though the struggle is expressed by octave leaps toward to the end to show his "desire and demand for freedom, purity, and absoluteness."[24] The cello is able to go as close as a quarter tone higher than G#, yet not quite the high A throughout the piece. Instead, the orchestra, representing political power, reaches the high A at the end.[25]

Since 1969, while Yun was not allowed to visit South Korea, he and his wife accepted an invitation to travel to North Korea in 1982 to attend the first Isang Yun Festival in Pyongyang. As in Europe, Yun and his music were highly praised in North Korea. After Yun's initial trip, his relationship with North Korea became rather close. He visited North Korea on a regular basis and attended all the yearly festivals until his death. Yun met Kim Il-Sung, who was the leader of North Korea from its establishment in 1948 until his death in 1994, several times throughout the 15 years. Also, it has been noted that Kim Il-Sung spoke highly of Yun.[26] In 1984, the Isang Yun Music Institute (*Yun Isang Umak Yon'guso*) was established in Pyongyang. The scholars of the institute have researched not only Yun's music and the music of its nation, but also foreign music.[27] Furthermore, the Isang Yun Orchestra was formed in 1990 and was a centerpiece to the various performances that were held yearly at the Isang Yun Festival.

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[24] Jiyeon Byeon, "The Wounded Dragon: An Annotated Translation of Der Verwundete Drache, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun" (PhD diss., Kent State University, 2003), 33.

[25] Even if the concerto was originated from his personal experience from 1967-69 in South Korea, Yun didn't want to use it as revenge of his personal experience. Rather, he hoped to express his suffering as a political victim to the world in general through his music. Jee YeounKo, "Isang Yun and his selected cello works" (DMA diss., Louisiana State University, 2008), 42.

[26] After eight years, Yun and his wife were granted a house nearby Pyongyang, shortly after the Pan-National Music Festival for Unification of the Country in 1990. In Su-ja Yi's book, it is noted that Kim Il-sung offered the house and mentioned that "Since you [Yun] are now old and not as healthy as before, I suggest you [Yun] spend less time abroad, maybe once a while in Germany, and more time in your home country where you can enjoy the fresh air. Such a gifted person who makes our culture became well-known in the world should live a long life." Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:167.

[27] The Institute expanded quickly and moved to a 15-story building containing Yun Isang Concert Hall (*Yun Isang Umak Dang*) which accommodates 600 seats. Yong-hwan Kim, *Yun I-sang yŏn'gu* (Sŏul T'ŭkpyŏlsi: Sigongsa, 2001), 50.

In his last years, the 1980's, Yun induced the reunification of the South and North Korea with music as a means of communication. In 1987, he came up with the idea to hold a concert at the verge on the Military Demarcation Line, the dividing line between North and South Korea. Yun's proposal to the South and North governments read that the concert shall be performed by musicians from both countries, at an outdoor stage for an audience of 20,000 to 30,000 to be built near the Military Demarcation Line for its symbolic meaning, and to be broadcast to the entire country as well as abroad to show hope for world peace.[28] While reunification may not be realized due to political miscommunication, he continued to promote the unifying concert of the Korean peninsula, and in 1990 he served as the chair of the arrangement committee[29] for the first and last Pan-national Music Festival for Unification of the Country held in Pyongyang (October 19-23) followed by the New Year's Concert in Seoul (December 9-11).

In 1985, Yun received an honorary doctorate of philosophy from the University of Tübingen in West Germany. He also received the Grand Cross for Distinguished Service of the German Order Merit given by the German President Richard von Weizsäcker in 1988. He was given the medal of the Hamburg Academy in 1992 and the Goethe Medal from the Goethe Institute in 1994. Yun was named an honorary member of the International Society for Contemporary Music in 1991 and given membership to the Hamburg and Berlin Academies of the Arts, as well as the European Academy of the Arts and Sciences in Salzburg in 1994.

Isang Yun died on November 3, 1995 in Berlin at the age of 78. Even if there was an opportunity available, he was never able to return to South Korea, his home country. Just one

[28] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:142.
[29] Ibid., 2:148.

year before his death, the inaugural Isang Yun Music Festival took place between September 8 and 17, 1994 in Seoul, Pusan, and Kwangju. Yun especially hoped to attend the performance of *Exemplum in memoriam Kwangju* performed in Kwangju and also hoped to use the opportunity to repair his politically-charged reputation in South Korea and to visit his hometown as well. Due to the political disagreement between Yun and the South Korean government, his last wish and opportunity was dismissed. However, the Isang Yun Music Festival is marked as a turning point in South Korea's recognition of Yun's music.[30]

He was laid to rest in a grave of honor provided by the Berlin City Senate.[31] The following year, *Internationalen Isang Yun Gesellschaft* (the International Isang Yun Society) was established in Berlin to commemorate his life and music. For the third anniversary of Yun's death, the first Isang Yun Unification Concert was held with the cooperation of the Hankyoreh Foundation for Reunification and Culture from the South and the Isang Yun Music Institute from the North and held in Pyongyang.[32] To commemorate Yun's music and his spirit, the Tongyeong Contemporary Music Festival was established in his hometown and has been held annually from 2001. After two years, the Festival changed its name to Tongyeong International Music Festival (TIMF) in 2003 and founded the Isang Yun Competition to "promote cultural exchanges among nations."[33] The TIMF Academy, an affiliated institute of the TIMF Ensemble, became a part of the Festival in 2005 to mark the

[30] Musicological Society of Korea and the Isang Yun Peace Foundation, *Yun I-sang ŭi ch'angjak segye wa Tong Asia munhwa* (Sŏul-si: Yesol, 2006), 56.

[31] Under his name, the epitaph on the gravestone reads "wherever presents, never influenced by the surroundings and stayed pure." It is a four-character idiom written in Chinese characters. It is taken from the Buddhist scriptures and chosen by JiJang Buddhist saint. Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:313.

[32] The Yun Isang Unification Concert was not continued. Yong-hwan Kim, *Yun I-sang yŏn'gu* (Sŏul T'ŭkpyŏlsi: Sigongsa, 2001), 52.

[33] The competition contains three categories, rotating in the following order every three years: cello (2003, 2006, 2009, 2012...), violin (2004, 2007, 2010...) and piano (2005, 2008, 2011...). Tongyeong International Music Festival. http://timf.org/competition/

tenth anniversary of Yun's death. In 2007, the South Korea government officially admitted to the fabrication of the East Berlin incident. In addition, the Minister of Unification, Lee Jae Jung, wrote an invitation letter to Suja Lee, Yun's wife, after an exile of 40 years, to return to South Korea, where she attended the festival in 2007. In the same year, the Isang Yun International Composition Prize was co-founded by the Isang Yun Peace Foundation and the International Isang Yun Society and has been held biannually in Seoul. Belatedly, Yun has finally gained the reputation that he deserves in his homeland, as his music is now widely performed and studied in South Korea.

Chapter 2: Isang Yun's Musical Style by Period

According to Boosey & Hawkes,[34] Isang Yun's publisher, Yun has written a total of 123 compositions, which includes 22 orchestral works, 7 works for voice(s)/chorus and orchestra, 4 operas, 10 concertos, 44 chamber works, and 26 instrumental pieces. The list only includes works that he had written from age 42 to 75. Yun had explicitly directed that his earlier works remain unpublished.

Up to when he completed his study in Germany, in 1958, Yun considered this period as the Study Period, and withdrew all compositions written during this period from circulation, which included songs, film scores, chamber music, and orchestral works. Yun held back these compositions because he felt they were too traditional in nature and that they "did not succeed in attaining the goal of combining elements of folk and modern music."[35]

For the works written after 1958, scholars have offered several different organizations of his musical output.[36] This document presents his music divided into the following three stylistic periods: First European Period (1959-1965), Second European Period (1965-1975) and Third European Period (1975-1995). In terms of genre, the Second European Period is characterized by his operas (all four were written within this period), and the Third European

[34] Boosey & Hawkes acquired Bote & Bock, the former publisher of Isang Yun, in 1996. Boosey & Hawkes http://www.boosey.com/

[35] Francisco F. Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City: New Day Publishers, 1983), 33.

[36] Commonly, the first and the second period are separated around 1965. But the divisions of the rest of his years are not consistent. To present a few, Dae-Sik Hur divided Yun's life into four periods in his dissertation on A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun's *Salomo* for Flute Solo or Alto Flute Solo; the first period from 1595 to 1965, the second period from 1966 to 1975, the third period from 1975 to 1981, and the fourth period from 1981 to 1992. Sara Fraker divided Yun's life into five compositional periods for his works from 1959 in her dissertation on the Oboe Works on Isang Yun; the first period from 1959 to 1965, the second period from 1965 to 1975, the third period from 1975 to 1981, the fourth period from 1981 to 1986, and the fifth period from 1987 to 1995.

Period is characterized by his concertos (all ten were written within this period) and his symphonies (all five were written within this period).

2.1 First European Period (1959 - 1965)

Works from the First Period (1959-1965) display his commitment to writing serial music using the twelve-tone technique. During this period, he also incorporated aspects of Korean music to be performed by Western instruments. His two compositions, *Fünf Klavierstück* (1958) and *Musik für Sieben Instrumente* (1959), performed at the Darmstadt International Summer Courses and International Gaudeamus Music Week, display his initial attempt to include Eastern musical concepts while utilizing the twelve-tone technique and written to be performed on Western instruments. After the Darmstadt premiere, renowned critic, Heinz Joachim wrote in *Die Welt* that "we should not overlook the fact that serial technique can also enrich, particularly where the technique does not become the end itself, but is combined with an original musical intuition and a grounded craftsman-like ingenuity as in the case of the Korean Isang Yun …"[37] Another review in *Darmstadt Tagblatt* from the premiere reads

> … this composer, [Yun,] strove for a combination of Korean court music, at least in its intonation, and the new Western compositional techniques that he had learned from Boris Blacher and Josef Rufer. This work is tastefully composed with delicate colors, lucid in its sound and form. A particular decorative effect, produced by swirling wind figures and subtle touches (plucking) in the strings, distinguishes the work. An admirable, uncomplicated composition.[38]

[37] Jeongmee Kim, "The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun" (PhD diss., University of California, Los Angeles, 1999), 38.
[38] Ibid., 38.

Besides the fact that this period includes his first effort to infuse Eastern elements with his newly acquired Western composing technique, his unique concept of *Hauptklangtechnik* (see Chapter 4) also first appeared in the third movement of the *Musik für Sieben Instrumente*.

While his earlier works from this period followed the strict twelve-tone technique, he started to approach the technique with more flexibility from 1961 and onward. He later used the technique only to support the structure, and did not hesitate to diverge from the strict use of the tone rows after the exposition of the piece.

Also during this period, Yun incorporated Asian themes into his compositions, which he associated with the titles of the Korean/Asian words. For example, the first piece in which Yun used a Korean title was *Bara*, for small orchestra (1960). A *bara* is similar to cymbals and is one of the Korean percussion instruments used in court or temple ceremonies. Even if the Korean/Asian titles were the inspirations of the compositions, Yun did not intend for the compositions to be programmatic. He remarked that the titles are given to "indicate the character of the pieces or moment."[39] He also used Korean/Asian titles in the works of his later periods. Some of the examples include *Gasa*[40] for violin and piano (1963), *Garak*[41] for flute and piano (1963), *Nore*[42] for cello and piano (1964), *Réak*[43] for orchestra (1966), and *Shao Yang Yin*[44] for harpsichord or piano (1966). A complete list of the Yun's compositions

[39] Jiyeon Byeon, "The Wounded Dragon: An Annotated Translation of Der Verwundete Drache, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun" (PhD diss., Kent State University, 2003), 136.
[40] *Gasa* contains multiple meanings. Lyrics for a song; a form of poetry developed from the end of Koryo period in Korea; and a Korean traditional vocal literature.
[41] *Garak* means tune or melody.
[42] *Nore* means a song.
[43] *Reak* contains double meanings. A general term that refers to courtesy or manner and music; and music for Korean rituals. For instance, music for ceremonies to commemorate the death of Confucian scholars and Korean kings are called Munmyo jereak and Jongmyo jereak respectively.
[44] *Shao* means "small" or "usual." The inspiration of the compositions is finding *yang* and *yin* from small things in daily life.

with Korean/Asian titles along with the translation of the words will be presented in Chapter 4.

Major works from the period are *Symphonische Szene* for full orchestra (1960), *Colloides sonores* for string orchestra (1961), *Loyang* for chamber ensemble (1962), *Gasa* for violin and piano (1963), and *Garak* for flute and piano (1963).

2.2 Second European Period (1965 - 1975)

Yun also used Korean/Asian titles during his second period (1965-1975). However, more importantly, he turned his sight towards writing operas and, from 1965 to 1972, Yun intensively worked on operas. *Der Traum des Liu-Tung* ("The Dream of Liu-Tung," 1965) was Yun's first opera. After completing the first opera, he produced another opera every two or three years, thus all of his four operas were composed during Second European Period. All four operas share a theme that is related to Taoism and the imaginary world of which the distinction between the real world and the dream world is blurred, or in which the two somehow coexist together.

Der Traum des Liu-Tung (which runs approximately 55 minutes in length) is based on an ancient Chinese play written during the fourteenth century by Ma Chi-Yuan.[45] In the fall of 1967, two years after the *Liu-Tung,* he started working on his second opera, *Die Witwe des Schmetterlings* ("Butterfly Widow," 1968)[46] in Germany, a one-act comic opera based on a Chinese novel from the sixteenth century, which contains a didactic story line that teaches philosophical lessons from the Taoistic point of view. For this and the following two operas,

[45] The story is translated in German by Hans Rudelsberger. The Libretto is written in German by Winfried Bauernfeind.

[46] *Die Witwe des Schmetterlings* is also available in the English. The Libretto of the English version is written by Robert Gay.

Harald Kunz, Yun's publisher, collaborated with Yun and provided the librettos. *Die Witwe des Schmetterlings* also begins with a chorus based on a poem by Ma Chi-Yuan, relating it to the previous opera, *Der Traum des Liu-Tung*. However, Yun's sudden abduction back to South Korea forced him to complete the opera during his imprisonment.[47] It was premiered at Nuremburg, Germany on September 25, 1965, conducted by Hans Gierster and directed by Wolfgang Weber, without the composer's presence. The duration of *Die Witwe des Schmetterlings* is approximately the same as his first opera *Der Traum des Liu-Tung,* thus they are often staged in a double bill under the title *Träume* ("Dreams").

His third opera *Geisterliebe* ("Love of Spirits," 1969-70) received its premiere at the Kiel Festival in 1971, and shortly after, Yun received the Kiel Prize. Rooted in a Chinese shamanism story, a tale about a female fox by Po Song Ryeong, Yun tells the Buddhist *saṃsāra* concept that is derived from the belief of reincarnation. Through this opera, Yun imparts the message of "receiving a new life means death and death means receiving a new life."[48]

The last and most successful opera *Sim Tjong* (1971-72) is the only opera among the four whose libretto stemmed from a Korean story. Commissioned to receive its premiere at the opening night of the 1972 Munich Olympics, Yun thought he would use this opportunity to promote the culture of Korea and chose one of the most famous orally-transmitted stories, *SimTjong jeon* ("The Story of SimTjong"). The following is a brief synopsis of the opera's plot. SimTjong, the daughter of a blind man, who is an angel reborn, finds out that her father

[47] The original title that he had in mind was *Ein Schmetterlingstraum* ("The Dream of the Butterfly") a phrase from the poem used in the beginning chorus of the opera. However, the title is changed to *Die Witwe des Schmetterlings* at the premier since the title could be understood as political statement of Yun's implying that "Life is but an empty dream just llike the butterfly's dream." Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:14.

[48] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:26.

will have his sight restored when she donates a large amount of money to a temple. To secure the money for her father, SimTjong sells herself to a seaman and jumps into the sea as a sacrificial victim. Under the water, she meets the Dragon King at the Crystal Palace and is sent back to the earth. The emperor encounters SimTjong and makes her his wife and finds her father; and at that moment he opens his eyes to see her.

In his opera *Sim Tjong,* Yun associated specific instrument(s) to a specific character and varied the use of songs for each character. For example, the flute, harp, and celesta are associated with the heavenly quality of SimTjong, while the Dragon King is mostly represented by *flageolets* (string harmonics) in strings which lends him an eerie quality. Furthermore, SimTjong is the only character who sings throughout the entire opera (without any unsung dialogue), which represents her divine characteristics while her father's part contains mostly dialogue with a little singing to show that he belongs to the earth, yet is also associated with the divine characteristics that his daughter embodies.[49] Throughout the opera *Sim Tjong*, Yun's Taoist concept, Korean characteristics, and the storytelling quality are successfully presented and brought him "one of the most unforgettably glorious moments as a musician."[50]

The instrumental compositions from the Second European Period display Yun's careful approach to instrumentation and his varied use of the colors and characteristics of each instrument. For example, *Images* for flute, oboe, violin, and cello (1968), inspired by *Sasindo* (The Painting of the Four Gods) from his visit to Pyongyang in North Korea in 1963 and composed while he was imprisoned. The only surviving artifacts of the Koguryo kingdom, *Sasindo*, is a cave mural of the four gods "painted on each of the chamber's four

[49] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:35-36.
[50] Ibid., 2:38.

walls in order to protect the dead from each of the four directions."[51] The composition is a quartet for flute, oboe, violin, and cello, which depicts a tortoise-snake, dragon, phoenix, and tiger, respectively. Even though each instrument corresponds to the specific characteristics individually, the four are not independent but closely interrelated, to create one harmonious experience as Yun might feel when he observed the *Sasindo* in person. In her book, *Der Verwundete Drache* ("The Wounded Dragon"), Luise Rinser writes that

> it is not as if the instrument expresses the characters of the animals like cello as the tiger, the flute as the tortoise, the oboe as the dragon, and the violin as the phoenix. There is rather a principle, but above all it is an entirely philosophical principle, just as each animal on the fresco is at the same time individual and part of the whole and expresses the individuality and unity interchangeably, the instruments also do that. Just as sometimes the one animal, sometimes, the other comes forward from the unity on the fresco, here the instruments do the same ...[52]

Gagok for guitar, percussion and voice (1972) also shows his similar approach to maximize the individual uniqueness of each part yet create a special unity. Yun's effort to develop various colors of the specific instrument continued and could be found in his solo works, such as *Glissées* for cello solo (1970), *Piri* for oboe solo (1971), and *Etüden* for flute solo (1974). It seems natural that these experiences led him to compose concertos in his following years.

It is worth commenting that Yun himself mentioned that his own musical style shifted after the East Berlin incident.[53] He believes that the compositions written before 1967 were mostly from an Eastern aesthetic point of view. However, his personal and political experience changed this and he as a composer couldn't separate his music from his current

[51] Sara E. Parker, "The Oboe Works of Isang Yun" (DMA diss., University of Illinois, Urbana-Champaign, 2009), 64.
[52] Jiyeon Byeon, "The Wounded Dragon: An Annotated Translation of Der Verwundete Drache, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun" (PhD diss., Kent State University, 2003), 117.
[53] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 94.

state of being. Therefore, his final period inevitably includes Yun's transitional aspects of what he consider composing as a purely "intellectual artistic activity"[54] embodying what he believes.

2.3 Third European Period (1975 - 1995)

The Third European Period encompasses the last twenty years of Yun's life. From the works written during this period, his political and humanistic point of view is very poignant. Furthermore, it is during this period that he starts to incorporate more traditional Western musical terms in his titling, such as concerto and symphony. Some subdivide the Third European Period further due to the fact that he liked to focus on one specific genre before moving on to another. For example, his five symphonies were composed successively in the span of five years from 1983 to 1987 creating a subdivision known as Yun's Symphony Period, while the previous years from 1975 to 1982 would be titled as the Concerto Period. His very first concerto for cello, written in 1975, indeed makes a strong starting point for the concerto genre. However, he continued composing concertos until his death and since it would only include three concertos among ten, it seems not logical to identify the time between 1975 and 1982 as a separate period and refer it as the Concerto Period. Most of all, the strong political influence in his music and the humanitarian statements through his music are found throughout the period that it would be more appropriate to consider it as part of the Third European Period, which encompasses all his symphonies and concertos.

For the concertos, especially in the beginning of the period, Yun appointed each group, the solo instrument and tutti orchestra, with a symbolic meaning and would use the

[54] Ibid., 94.

contrasting sonorities to convey a story. For example, in his Concerto for Cello and Orchestra (1976), he engaged his personal political view. Stemmed from his personal experience, Yun identified himself with the solo cello to depict the struggle between the individual and the society. When the concerto was commissioned by his old friend Siegfried Palm whom Yun highly respected, Yun decided to explore all the possible expressions and techniques for his most beloved instrument, the cello. The following is an excerpt from a conversation that Yun had with Rinser that demonstrates how the composer related himself to this particular concerto;

> When you hear this piece, you must know that it says about me. As you already know, the cello is my most favorite instrument. In this work, the cello is my voice, the voice of my soul. You have to imagine… It is an evening after a long day in prison… The deep silence is about to start. I am absolutely alone in a cell knowing that I am sentenced to death. There is nothing to do but waiting for death. But, I don't want to die. I want to live. I want to work [write music]… I feel there is a lot of music inside of me. I resist death but have to surrender… I wasn't afraid of death, but I had to make myself understand that I will never be able to work [write music]. That explains why this concerto is made of resistant, surrender, pain, and the calmness.[55]

Yun's use of two contrasting characteristics is consistently found in his other concertos. His second concerto, Concerto for Flute and Small Orchestra (1977) was commissioned by Karlheinz Zöller, the principal flutist of the Berlin Philharmonic, and premiered on July 30, 1977 in Hitzacker, Germany. Taken from a poem by Sin Seok-Cho, the concerto depicts a rather provocative scene of a Buddhist nun dancing naked in front of a statue of the Buddha. While the tutti orchestra used to create the tranquil mood of the temple, the solo flute depicts the Buddhist nun's dances, of which its climax is reached with a

[55] Luise, Rinser and Isang Yun, *Yun Isang sangch'ŏ ibŭn yong: Yun Isang, Luije Rinjŏ ŭi taehwa* (Sŏul T'ŭkpyŏlsi: Laemdŏm Hausŭ Chungang, 2005), 216-217.

cadenza. This particular setup offers the two different characters the opportunity to harmonize their contrasting colors without competing with each other to create one pictorial storytelling image.

Yun's Double Concerto for Oboe and Harp (1977) also presents two contrasting yet harmonious instruments in a story based on the Asian folktale of a pair of star-crossed lovers who are separated as a punishment of the gods and who only get to rendezvous once a year with the assistance of a flock of magpies. About the lovers' separation in the folktale, Yun mentioned that he also wanted to symbolize the separation of South and North Korea through this particular concerto. The lovers are represented by the two solo instruments; the brass in the orchestra symbolizes the dignified rules of the sky world, while the strings and woodwinds in the orchestra depicts the procession of the magpies that morph into a bridge for the couple to rendezvous.[56] This intimately instrumented double concerto is dedicated to oboist Heinz Holliger and his wife and harpist, Ursula Holliger, and received its premiere by the two with the Berlin Philharmonic under the baton of Francis Travis in Berlin on September 26, 1977. Other concertos of note from this period include his Concerto for Clarinet and Orchestra (1981) and Concerto for Violin and Orchestra No. 1 (1981).

His works from this period show a slightly different use of the *Hauptton* technique than the previous period. Translated to "main tone," *Hauptton* technique is Yun's own compositional technique inspired by the eastern concept of tone. It consists of the two elements, main tone and decorative gestures around the tone, and they are harmonized to express his musical ideas. If the *Hauptton* used in the Second European Period was a technique suitable for solo works and smaller ensembles, he modified the technique so that it

[56] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:73.

could be also applied to compositions for bigger ensemble. Yun named this technique *Hauptklang* and it became one of the principal compositional techniques that he used in his works throughout the Third Period. In an interview, Yun commented that "the *Hauptton* technique, introduced in the early 1960's, had been changed from late 1970's to make it easier (for the audience) to understand his music and to create an even more direct expression (in his music)."[57] These two techniques will be discussed further in Chapter 4.

Regarding themes for his vocal compositions from the Third European Period, his use of text in his vocal works, which were previously primarily of Asian derivation, extended to include other cultures in the world. The text of *An der Schwelle* ("On the Threshold," 1957), for baritone, woman's chorus, organ, flute, oboe, trumpet, trombone, and two percussion instruments, utilizes text from the poem *Moabiter Sonetten* ("Moabit Sonnets") by Albrecht Haushofer, a Nazi concentration camp prisoner, and biblical verses from the Book of Isaiah. The cantata *Der weise Mann* ("The Wise Man," 1977) for baritone, mixed chorus and small orchestra includes both biblical verses from the Book of Ecclesiastes and passages from *Tao Te Ching*, the Chinese classic text ascribed to Lao-Tzu.[58] *Teile dich Nacht* ("Divide Night," 1980) for soprano and chamber ensemble is based on three poems written by a female Jewish German poet, Nelly Sachs, whose poems were influenced from the hardship caused by the rise of Nazis during World War II. Taking into consideration the fact that Yun turned his

[57] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 44.

[58] The following year, Yun took out the also flute solo part form the cantata and titled *Salomo* for flute solo or alto flute solo. "*Salomo* follows the original cantata in terms of key, tempo, and meter, and in which most music is borrowed from the original" with some modification. Dae-Sik Hur, "A Combination of Asian Language with Foundations of Western Music: An Analysis of Isang Yun's Salomo for Flute Solo or Alto Flute Solo" (DMA diss., University of North Texas, 2005), 32.

sights outside Asia during the Third European Period, the change seems to be related to his change of citizenship from Korea to German in 1971.[59]

Starting from his Cello Concerto, the use of political themes in his music continuously appeared during the Third Period. Yun's humanistic concerns also emerged in his use of text from both the Bible and Western literature. Especially with his compositions written in the 1980's, they show a strong reflection of Yun's political viewpoint. He proactively presented various political issues to the world by means of his music. One of the most representative works of his political involvement is the orchestral work *Exemplum in memoriam Kwangju* ("Exemplum in memory of Kwangju," 1981). Filled with the literal depiction of the actual political uprising and the military suppression in Kwangju during May 18-27, 1980, this symphonic poem was written to express Yun's lamentation of the tragedy in Korea. Not only *Exemplum in memoriam Kwangju,* but also his cantata *Mein Land, mein Volk* ("My Country, My People," 1987) exhibits his concern about the political situation in Korea, more specifically about the division of North and South. The cantata is based on eleven Korean poems written by nine contemporary Koreans who had been arrested or persecuted due to their resistance to the dictatorship in South Korea. With text written in Korean, this cantata presents his strong desire for the unification of Korea.

From 1983, he composed a symphony each year thus completing a series of five symphonies in 1987. Yun commented that the five symphonies as a whole is "summation of my [his] music."[60] What he was appealing to the world through the series of symphonies was

[59] Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ŭmak* (Kyŏnggi-do P'aju-si: Han'gilsa, 2005), 100.
[60] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 76. Translated by Jeongmee Kim. Jeongmee Kim, "The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun" (PhD diss., University of California, Los Angeles, 1999), 191.

humanitarianism[61] resulting the five symphonies to be often called "Symphonies of Peace."[62] Taking on the spirit of Beethoven's Symphony No.9, Yun composed his symphonies to be "the talk to humanity" (*Volksreden an die Menschheit*). Even if each symphony contains its own theme, such as environmental issues, human rights, or peace, they all share the commonality that they are all related to humanitarian concerns.[63]

More interestingly, the humanitarian theme is not the only point that brings the five symphonies together. The formal structure of the five symphonies shows a strong connection between the five symphonies. Ilja Stephan, the writer of *Isang Yun: die fünf Symphonien* pointed out that there is continuity in their formal structure, more specifically in their movement organization[64]. The total of fifteen movements from the five symphonies exhibit a symmetrical structure. Symphony No.3 (1985), a one-movement work, functions as the axis of the symmetry. On one side, Symphony No.1 (1983) in four movements and Symphony No.2 (1984) in three movements add up to seven movements while Symphony No.4 (1986) in two movements and Symphony No.5 (1987) in five movement add up to the match the same number of seven movements on the other side of the symmetry. Furthermore, the outer two Symphonies, Symphony No.1 and No.5 are larger in instrumentation and extroverted in character, while Symphony No. 2, 3 and 4 are more intimate and suppressed in musical expression. The common humanitarianism as well as the formal connection of the five

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[61] Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ŭmak* (Kyŏnggi-do P'aju-si: Han'gilsa, 2005), 100.
[62] Kyung Ha Lee, "A Comparative Study of Selected Violin Works of Isang Yun: Gasa Für Violine Und Klavier (1963) and Sonate Für Violine Und Klavier Nr. 1 (1991)" (DMA diss., Ohio State University, 2009), 11.
[63] The theme of each symphony is the following: Symphony No.1 is a warning of the world's nuclear threat, Symphony No.2 is about the individual and the attention to his/her identity in the world, Symphony No.3 is a view from the outside of the world looking at the transcendental world, Symphony No. 4, subtitled *Im Dunkeln singen* ("Singing in the Dark"), looking for human hope, and the Symphony No.5 is written for orchestra and baritone solo after poems by Nelly Sachs whose principal subject of the poem is peace.
[64] Musicological Society of Korea and the Isang Yun Peace Foundation, *Yun I-sang ŭi ch'angjak segye wa Tong Asia munhwa* (Sŏul-si: Yesol, 2006), 107.

symphonies allow them to bond tightly together and ultimately to create a stronger voice to send Yun's humanitarian message to the world.

After completing the symphonic cycle, his music became simpler in style and employed much more prominent use of consonance in his harmony and lighter texture in color. Jeongmee Kim, a scholar of Yun's music, agrees that, after 1988, his music "seems to have crystallized in terms of scale and instrumentation."[65] Toward his last years, Yun wrote shorter length works, that lasted no longer than twenty minutes, for comparatively smaller ensembles. Nevertheless, the change in his musical style is considered a parallel to his humanitarian standing point that was slowly moving away from the atonality and coming closer to "humane."

His last composition is believed to be *Engel in Flammen. Memento* ("Angel in Flames. Memento") for orchestra with *Epilogue* for soprano, women's chorus and five instruments written in 1994.[66] In the late Third European Period, after having composed five symphonies and ten concertos, he returned to writing mainly chamber music, which were often dedicated to his close friends and colleagues, such as clarinetist Eduard Brunner and oboist Heinz Holliger, this final composition, *Engel in Flammen. Memento* was a political work inspired by the acts of self-immolation committed as a protestation against the political violence in South Korea in 1991. As a humanitarian composer, he brought back the almost forgotten incident and hoped to promote peace in the world for the very last time in his life. In the

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[65] Jeongmee Kim, "The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun" (PhD diss., University of California, Los Angeles, 1999), 192.

[66] According to Ae-Kyung Choi, *Engel in Flammen. Mento* was completed in September 17, 1994. Even if *Quartet* for oboe, violin, viola and cello (1994) and *Quintett II* for clarinet and string quartet (1994) were composed in the following month, it is commonly acknowledged that the *Epilogue* is the very last work after taking consideration of the statement of Yun's daughter, Jung Yun, and explanation of hi's friend, Günter Freudenberg. Musicological Society of Korea and the Isang Yun Peace Foundation, *Yun I-sang ŭi ch'angjak segye wa Tong Asia munhwa* (Sŏul-si: Yesol, 2006), 57-58.

piece, after a furious depiction of the incident, the symphonic poem ends with an epilogue that represents his realization of utopia, as if it was his last statement to express what he has been seeking to achieve through his music in his life.

Chapter 3: Western Compositional Techniques of Yun's Music

In 1956, when Isang Yun decided to study abroad, his wife Su-ja Yi wrote in her journal about Yun's excitement of learning Western compositional techniques, especially twelve-tone technique. She described that Yun was "all aflutter to learn Western music theory, especially atonal and twelve-tone technique as well as other contemporary music. Furthermore, he was so determined that he would learn all about the (Second) Viennese School, including the music of Arnold Schoenberg , Anton Webern, and Alban Berg."[67] Naturally, the compositions from around that year, 1956, show his strong attachment to the use of twelve-tone technique.

As discussed in the first chapter, Yun's first two published compositions, which marked his international debut to the music world, utilize twelve-tone technique strictly. In fact, these two works are the only pieces that strictly follow the technique. *5 Stücke* for Piano (1958), premiered during the Gaudeamus Music Week at Billthoven, was written while he was studying with Blacher in Berlin. Yun remarks, in an explanation of the background of the piece, that all young composers at the time were writing pieces that fit into "the uniform of twelve-tone technique" before they found their own voice.[68]

Yun's second published work, *Musik* for Seven Instruments (1959), premiered by the Hamburg Chamber Music Society and conducted by American conductor Francis Travis at the Darmstadt Summer Courses, also uses strict twelve-tone technique.[69] Even if it is a

[67] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:123.

[68] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 473.

[69] Yun revised the composition the following year to apply for the International Contemporary Music Festival in Cologne, Germany. His first intention was to rework only the two outer movements among the three. After working on the two, however, he decided to rewrite the second movement as well since it seemed the movement was too conservative. In fact, the second movement was his graduation composition and Yun had to take into

composition strictly based on twelve-tone technique, Yun added some of the musical gestures that exhibit his Eastern background that differs from the rest of his contemporary European serialists. Specifically, there is a passage in the second movement in the cello part where a glissando was notated in a style that brings to mind a Korean musical gesture called *nonghyun,*[70] one of the techniques frequently produced by Korean traditional string instruments, and, furthermore, the hint of his own *Hauptklang* technique, one of his unique compositional concepts fully developed in his later years (to be discussed further in the following chapter) was used within strict twelve-tone technique.[71]

Shortly after, he started utilizing the twelve-tone row with more freedom, altering the rules to better fit his imagination and sonic landscape. In his compositions written after 1959, the twelve-tone row does not always appear in its complete form and even the rows are often used only for a short period of time. This makes the composition hard to consider as a twelve-tone work. Yun noted that it was an inevitable result in the process of "searching for my [his] own expression"[72] since Yun felt that the strict use of a tone row limited his imagination.[73] Keith Howard elaborates on Yun's new approach of the twelve-tone technique, that "works up to the third *String Quartet* (1959/61) demonstrate confidence in serialist techniques. But Yun suspected that strict dodecaphony might stifle creativity, hence in *Loyang* (1962), and in works from this to the orchestral *Réak* (1966), he began to move

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account of the fact that the majority of the committee was not the Second Viennese School at that time. Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:179.

[70] The literal meaning of the word is "to toy with strings." Further use of various kinds of *nonghyun* will be discussed in a relation to Yun's musical examples in *Piri* for Oboe Solo in Chapter 4.

[71] Yong-hwan Kim, *Yun I-sang yŏn'gu* (Sŏul T'ŭkpyŏlsi: Sigongsa, 2001), 29.

[72] Musicological Society of Korea and the Isang Yun Peace Foundation, *Yun I-sang ŭi ch'angjak segye wa Tong Asia munhwa* (Sŏul-si: Yesol, 2006), 135.

[73] Francisco F. Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City: New Day Publishers, 1983), 34.

towards freer atonality as he fleshed out a personal solution…"[74] In explaining his compositional technique used in *Gasa* for violin and piano (1963) and *Garak* for flute and piano (1963), he specified that it "seems to be a twelve-tone technique, but in certain aspects it is not."[75] He further says, "at that time I made tone rows for every work following Schoenberg's teaching. In these rows the twelve tones of the scale were arranged in many variations. But it was always just a frame for me. I only used it now and then. When my sound fantasy started to flow sufficiently, I let it flow naturally, freely according to strict rules, but its own rules."[76]

Eun-Mi Hong, a scholar of Yun's music, believes the reason why he made some alteration in the twelve-tone technique stems from the influence of Korean traditional music that he grew up with.[77] She argues that after mastering the technique with one of Schoenberg's pupils, Joseph Rufer, Yun tried to understand the technique in his own personal way. As a native Korean composer, his exposure to music was mostly that of his homeland, which changed when he moved to Europe and he found that he needed to find a way to make sense of the twelve notes of Western music. In contrast to Western music, where the twelve notes are treated equally, Korean traditional music, and much other Eastern traditional music, merely uses five notes. Yun took the five notes not as a limitation but as a

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[74] Laura Hauser, "A Performer's Analysis of Isang Yun's Monolog for Bassoon with an Emphasis on the Role of Traditional Korean Influences" (DMA thesis, Louisiana State University, Baton Rouge, 2009), 17. (Keith Howrad, "Korean Tradition in Isang Yun's Composition Style," *Ssi-ol: Almanach der Internationalen Isang Yun Gesellsschaft,* (1998/99):79.)

[75] Jiyeon Byeon, "The Wounded Dragon: An Annotated Translation of Der Verwundete Drache, the Biography of Composer Isang Yun, by Luise Rinser and Isang Yun" (PhD diss., Kent State University, 2003), 133.

[76] Ibid.

[77] Musicological Society of Korea and the Isang Yun Peace Foundation, *Yun I-sang ŭi ch'angjak segye wa Tong Asia munhwa* (Sŏul-si: Yesol, 2006), 90-91.

starting point. For Yun, the main five notes brought in more sounds as they became more active, which was how he adapted twelve-tone music.[78]

In contrast, Christian Martin Schumidt argues that the change of Yun's use of tone rows was a natural result of Yun pursuing the ultimate goal of creating "expressive music (*Ausdrucksmusik*)."[79] Beginning in the early 1960s, Yun was interested in Sound Mass compositions (*Klangkomposition*) developed by György Ligeti, Friedrich Cerha, and Krzysztof Penderecki. Yun's main focus when composing, the color of the sound, couldn't be achieved through following the strict serial compositional method, which focuses primarily on musical structure. Therefore his newer compositions, which focused on the sound aspects (*Klangflächenkomposition*) are considered to be reactionary against serial music, music that is already determined (*Determinismus*). To achieve his concept of "expressive music," to a certain degree, he had to neglect the controlling compositional techniques of seralism, thus it was inevitable that he found his own adaptation of twelve-tone technique.

It may be impossible to know exactly how and why Yun moved away from the twelve-tone technique. However, he did indeed develop his own style using his own musical language, while not completely detaching himself from twelve-tone technique. Yun's musical language was certainly different from that of his teachers Rufer and Schoenberg. Furthermore, he never completely ignored the twelve-tone technique that helped start his musical career in Europe. Even if the degree widely varies and its usage is not frequent enough to consider him as a serialist composer, works showing his use of the twelve-tone

[78] Hong mentions that it may not seem so meaningful to merely identify the tone rows in his works. However, by finding the rows, it could help one to observe how his use of twelve-tone music put expression first and technique second.
[79] Yong-hwan Kim, *Yun I-sang yŏn'gu* (Sŏul T'ŭkpyŏlsi: Sigongsa, 2001), 202.

technique appear throughout his life-long compositional output. Examples include *Loyang* for mixed ensemble (1962), *Glissees* for solo cello (1970), *Concerto* for cello and orchestra (1976) and *Mugung-Dong,* invocation for wind, percussion and double basses (1986).

As a matter of fact, his transition, in terms of compositional technique, could be understood as a part of a new trend from the 1950s in Western classical music. As soon as serial music made its first appearance in 1920s, it flourished among the composers who were taken by the totally new system that collapsed the concept of tonality. However, by the 1950s, composers who mastered the technique started to discover the limitations of the method and started to look for other ways to expand the concept. During this time, Yun stated in a letter to his wife, Suja Lee, during the Darmstadt Summer Courses in 1958, that the music of Schoenberg and Berg seemed to be considered "old-fashioned."[80] Consequently, avant-garde composers such as Karlheinz Stockhausen, Pierre Boulez and Luigi Nono extended the boundary of music by including electronic technology, concept of space and experimental aspects, thus developing new languages in music.

Among the avant-garde composers, it is interesting to find that their compositions exhibited Eastern influence, either in their use of color, technique, philosophy, or instruments, much like most of Yun's compositions. In another letter written to Su-ja during the Darmstadt Summer Courses, Yun expressed that a new musical trend was emerging which was common to Eastern ink-and-wash paintings (a technique in which only black ink is used in various concentrations to convey the inner-beauty of the scene instead of imitating the outer-reality of what one observes). Although this was the very first time Yun was exposed to the music of the avant-garde, Yun was able to point out that this new trend reflected many

[80] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:154.

Eastern characteristics. To be more specific, he wrote that "fortunately, the most popular type of music nowadays seems to give a sense of futility and silence, just like the way Eastern ink-and-wash painting does, yet constructed in a sophisticated and aesthetically skillful way."[81] Chance music, introduced by John Cage, as a representative example, was founded on the interrogation of the concept that music is usually made out of the fixed and vertical relationship between the notes written on a part or score. John Cage, whose teachers included Arnold Schoenberg, also studied Eastern philosophy, which had a great influence on his musical philosophies. In addition to his study on Indian philosophy and Buddhism in the late 1940s, his study on *I-Ching*, the Chinese philosophical book about change (the oldest of the Chinese classic texts) that he studied throughout his life, enabled him to come up with the idea that "any unintended sound could be as meaningful as intended sound."[82] Moreover, the basic concepts that govern his musical output such as chance, endless changing, unalterability and nothingness are rooted in Eastern philosophy. On a different level, Olivier Messiaen's interest in Eastern culture could be found from the inclusion of Indonesian percussion instruments, (gamelan) in his orchestral works. With Stockhausen, his visit to Japan in 1966 and his exposure to the native music of Japan inspired him to create a composition that included various countries and races, *Telemusik*.[83]

György Ligeti had a concept similar to Isang Yun in approaching music with the context of creating a sound image. A Hungarian-born composer who obtained Austrian

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[81] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 1:157.

[82] Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ŭmak* (Kyŏnggi-do P'aju-si: Han'gilsa, 2005), 48.

[83] David Paul suggests that "Japanese culture greatly influenced Stockhausen's music, primarily with respect to how time is used. The sudden transition between extremely slow and extremely fast time in Noh dramas, slow-motion Gagaku ceremonial music, and days-long Buddhist rituals all made a deep impression. The tea ceremony with its lengthy preparations was key - drinking the tea was not really the object of the effort; it was the process of making the tea." (Karlheinz Stockhausen By David Paul http://www.stockhausen.org/stockhausen%20_by_david_paul.html

citizenship in 1968, Ligeti once believed in twelve-tone music, yet immediately changed his attention to other new techniques when he discovered the music of the avant-garde in 1956. Ligeti's orchestral work *Atmosphères* (1961) represents very well his own compositional creation and technique called "micropolyphony." About the concept of "micropolyphony" and this exemplary work, the *New Grove Music Dictionary* writes as follows:

> *Atmosphères* (1961)…is almost a single cloud, drifting through different regions of colour, harmony and texture, whether in the form of sustained tones (remarkably for the period, there is only one percussion instrument: a piano whose strings are brushed towards the close) or of what he called 'micropolyphony,' consisting of dense weaves of canons at the unison, in which the lines move at different speeds and are not separately identifiable.[84]

In comparison, Yun's compositional techniques and his conception of sound gesture are inspired by Eastern calligraphy, in that he composes as one would creates an image from a singular or multiple moving line[85] by means of sound.

Lastly, yet most importantly, it should not be taken for granted that Yun's compositions are written for Western instruments and performers. It is quite surprising that for the composer whose focus was based on the concepts of color, tone, and sound would exclude the possibilities of introducing a new aspect of sound from non-classical instruments. The only non-Western instrument he included in his entire compositional output is a *bak*, a Korean traditional percussion instrument which produces a bit sharper sound than a traditional Western slapstick.[86] With musical notation, while some verbal explanations were

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[84] New Grove Dictionary of Music and Musicians, 2nd ed., s.v. "Ligeti, György (Sándor)." http://www.oxfordmusiconline.com.ezproxy.lib.indiana.edu/subscriber/article/grove/music/16642?q=Ligeti&search=quick&pos=1&_start=1#firsthit (accessed June 1, 2012).

[85] It is a different concept of line from the West. The line has its own rhythm, creating a tension and movement by itself as if it is alive. Further discussion will follow in Chapter 4.

[86] It is made of six pieces of wood board that are loosely held together by a cord made of deer skin at the upper end. *Bak* is used in court and ritual orchestras to signal the start and end of the music. To start, the *bak* is clapped once and, to end the music, it is clapped three times. Song Bang Song, *Korean Music and Instruments*

necessary for performers in a majority of his compositions, he was determined that he would only utilize Western notation as the basis of his work and include additional verbal notes to aid his performers in understanding his musical concepts that could not be expressed on the staff lines. Furthermore, Yun's musical output also reveals that some of his compositions followed the traditional format and structure of Western classical music. His earlier orchestral works, such as *Symphonische Szene* for orchestra (1960) exhibit his fondness for music by Gustav Mahler and Richard Strauss, specifically their instrumentation.[87] Yun's five symphonies, which display his mature style from his late years, share a lot of common ground with Beethoven's symphonies in terms of their humanitarian conception and comprehensiveness.[88] Even if his compositions may not be truly understood without the background of Eastern influence on his music, his use of instruments in the Western genre, such as symphonies, concertos, and string quartets, as well as his use of movements within the genres are self-explanatory evidences of his commitment and respect for Western classical music.

(Seoul: National Classical Music Institute, 1973), the book does not contain page numbers. See under "idiophone" in the section "Musical instruments of Korea."

[87] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 293.

[88] The composers whom Yun showed his respect also include Bach, Schubert as well as several contemporary composers such as Luigi Nono and Bernd Alois Zimmermann. Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ŭmak* (Kyŏnggi-do P'aju-si: Han'gilsa, 2005), 253.

Chapter 4: Eastern Influences in Yun's Music

For a Korean-born composer who spent most of his life in Europe, it would seem rhetorical to ask if it is possible to distinguish Eastern from Western influences in his music. The composer, however, clearly stated that his music was "born out of my country's artistic, philosophical, and aesthetics tradition."[89] Thus, it is a prerequisite to be familiar with Eastern musical concepts, philosophy, aesthetics, and performance practice, as well as how and why the *Hauptton* technique and its related concepts became unique features in his works in order to understand Yun's musical vocabulary.

4.1 Taoism and Its Philosophy

In explaining his compositional philosophy, Yun proclaimed that his music is an "expression of Taoism" because his music constantly seeks Taoist principles.[90] Even though the Taoist philosophy may be foreign to those with a non-Eastern background it is in fact quite natural for East Asians to be exposed to Taoism to a certain degree in their life since it is one of the fundamentals their culture is based on, along with Confucianism and Buddhism. Taking into consideration the fact that Yun grew up under the scholarly tradition of *yangban* (the aristocratic class or the nobility of old Korea) and was educated at a private Chinese school in South Korea, the inculcation of Taoism and the principles he learned from his early childhood played a significant role in his musical career.

To truly understand Yun's music, it is necessary to understand the basics of Taoism. In general, Taoism refers to a Chinese philosophy, established by Lao-Tzu (c. sixth century

[89] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 76.
[90] Ibid., 51.

B.C.) and disseminated by Zhuang Zi (c. fourth century B.C.). Chronologically, it occurred shortly after Confucianism as a counteraction to the politically-focused Confucian principles. Taoism was introduced to Korea, along with Buddhism and Confucianism, during the sixth century (known as the "Three Kingdom" period because of the three Korean kingdoms of Goguryeo, Baekje and Silla that ran about 700 years from 57 B.C. to 668 A.D.). While it was not as dominant as Buddhism or Confucianism in politics, Taoism prevailed and was studied among the Korean intellectual class. The book *Tao Te Ching* [*Tao* translated as "way," *Te* as "virtue," and *Ching* as "classic," "book," or "cannon"], the Chinese classic text ascribed to Lao-Tzu which contains about 5000 Chinese characters of poetry, offers the doctrine of the philosophical school of Taoism and explains its important concepts. One of the poems from the book translates as the following:

> The Way gave birth to unity,
> Unity gave birth to duality,
> Duality gave birth to trinity,
> Trinity gave birth to the myriad creatures.
>
> The myriad creatures bear yin on their backs
> and embrace yang in their bosoms.
> They neutralise these vapors
> and thereby achieve harmony,
> That which all under heaven hate most
> Is to be orphaned, destitute, and hapless.
> Yet kings and dukes all themselves thus.
>
> Things may be diminished by being increased,
> increased by being diminished.
>
> Therefore,
> That which people teach,
> After deliberation, I also teach people.
>
> Therefore,
> "The tyrant does not die a natural death."

I take this as my mentor.[91]

One of the main challenges in understanding the philosophy of Taoism solely through its translation is that it hinders Westerners from comprehending the central concept of *tao*. Since the word *tao* contains numerous meanings in Chinese, context must be taken into consideration. *Tao* is commonly translated in English as 'way'. According to the Stanford Encyclopedia of Philosophy, there has been a concept of *tao* since the beginning of ancient Chinese civilization, and hence it is almost impossible to define a singular meaning. In order to have a better and deeper understanding of Taoism, numerous synonyms of *tao* are available. Some of the synonyms are 'guide', 'course', 'method', 'manner', 'mode', 'style', 'means', 'practice', 'fashion', and 'technique'.[92] The abundance of possible "correct" translations suggests why Westerners find it challenging to understand the difference between *tao* and 'way'. From the perspective of different historical traditions, it explains that

> the centrality tempts interpreters to identify *dao(tao)* with the central concepts of the Western philosophical agenda, but that is to lose the important difference between the two traditions. Metaphysics and epistemology dominated early Western philosophy while ethics, politics and philosophy of education/psychology dominated Chinese thought. Although it's insightful to say humans live in *dao(tao)* as fish do in water, the insight is lost if we simply treat *dao(tao)* as being or some pantheistic spiritual realm. *Dao(Tao)* remains essentially a concept of guidance, a prescriptive or normative term.[93]

There are several discrepancies in comprehending Taoist principles because of the various and ambiguous meanings of the Chinese characters in *Tao Te Ching,* whose long history start from even before the common era. Some of the important Taoist teachings

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[91] Laozi and *Tao Te Ching, The Classic Book of Integrity and the Way*. Translated, annotated, and with an Afterword by Victor H. Mair (New York: Bantam Books, 1990), 9.
[92] Stanford Encyclopedia of Philosophy Online, s.v. "Taoism, http://plato.stanford.edu/entries/taoism/ (accessed June 20, 2012).
[93] Ibid.

include naturalness, peace, harmony, flexibility, the concept of "action without action (*jung jung dong*)," or "effortless doing (*wei* and *wu-wei*)," and the concept of "simplicity (*pu*)." Andrew McCredie offers a concise summary of explaining important principles of Taoism that

> Taoism indicates the inexorable and uninterruptible process of change and transformation. Emphasized here are the coexisting polarities of *Yang* (masculine, luminous, hard, and mobile) and *Yin* (feminine, dark, soft, and immobile), states and processes outlined in the texts of I Ching. Thus, Taoism promulgated the analogy of a seamless fabric of unimpeded constant change as experienced in the slow movement of inner transformation within the immutable. In this process, the whole is the part, and the part the whole, in musical terms the microcosm must mirror the macrocosm.[94]

4.2 *Yin* and *Yang*

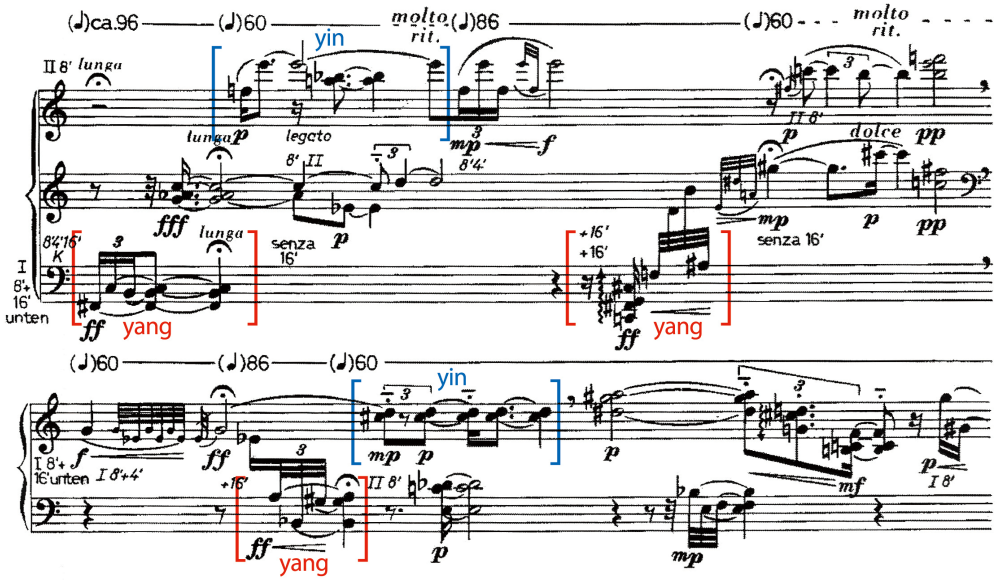
In Taoist philosophy, the reaction of the two complementary elements, *yin* and *yang* explains the universe. This complimentary interaction can only be observed by the never-ending changes of all beings. *Yin*, associated with the earth, is the quiet, feminine, intuitive, and receiving force; while *yang*, associated with the heaven, is the strong, masculine, creative, and giving force. While these may sound like opposing qualities, they are also complementary; coexisting together in harmony. When one element reaches its highest point, it recedes in favor of the other element resulting in an eternal cycle. *Yin* and *yang* are often represented by the familiar diagram given in figure 1.

[94] Larry Sitsky, *Music of the Twentieth-Century Avant-Garde A Biocritical Sourcebook* (Westport, Conn: Greenwood Press, 2002), 589.

Figure 1. The diagram of *yin* and *yang*

The concept of *yin* and *yang* pervades Yun's music. The most exemplary composition reflecting this influence is *Shao Yang Yin* for harpsichord or piano (1966). By adding word *Shao* to the title, which translates as 'small' or 'light', Yun reminds us that the teaching of Taoism can be found in the small things in everyday life such as mood, states, and temporal processes with the dichotomy of *yang* and *yin*.[95] The presentations of *yang* and *yin* are clearly represented in the circular motion of using contrasting dynamics from *fff* to *p* in opposing registers.

Example 1. *Yang* and *yin* in *Shao Yang Yin* for harpsichord (1966)



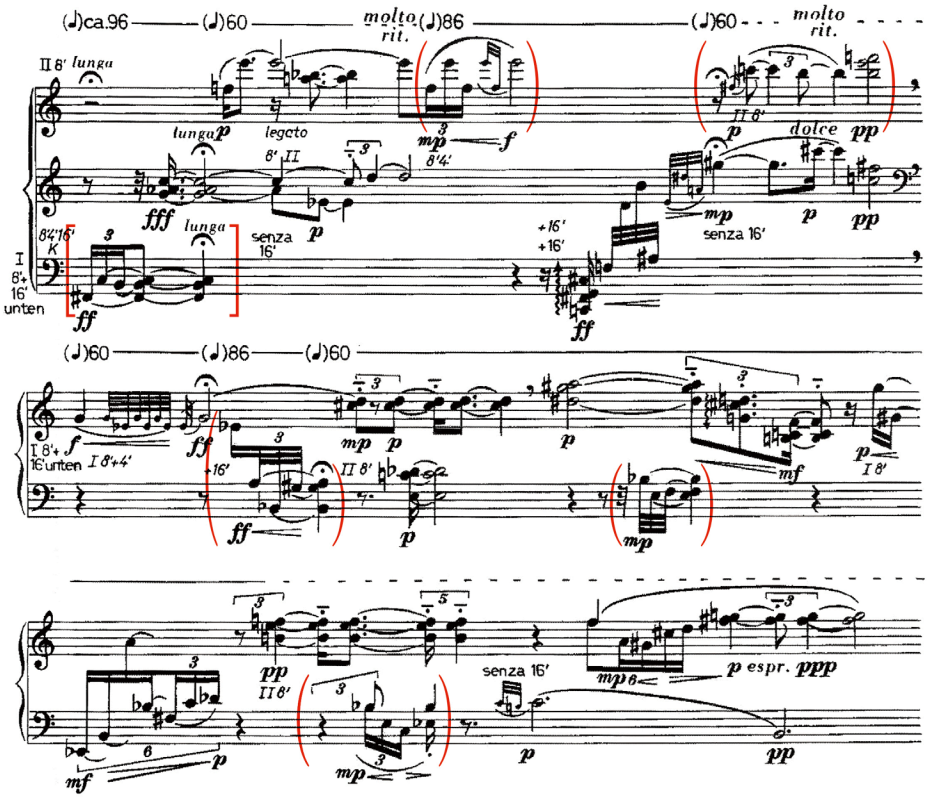
[95] Francisco F. Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City: New Day Publishers, 1983), 58.

Instead of giving the sense of tension and force, the two opposite characters compensate and somehow encourage each other as the way *yang* and *yin* does. As studying the composition further, one finds that the concept of *yang* and *yin* governs not only the dynamics and register but also the form, melody and even harmony.

The interaction between melodic motion (or activity), representative of *yang*, and the calmness, representative of *yin,* offers a bigger frame to govern the composition. Also, a small musical motive introduced at the beginning of the composition, a triplet-sixteenth-note figure shown in the first red bracket in example 1, appears throughout the work in a different rhythmic shape, register, formation, and even sometimes functions like harmony that presents an amalgamation of consonance and dissonance.[96] Example 2 shows a few instances of the transformation of this motive. As the example shows, sometimes the figure is recognizable by its rhythmic profile (as in its first instance in the right hand), even though the pitch content is quite different; and sometimes the pitch content remains the same or transposed, while the rhythmic profile changes (as in the second right-hand example).

[96] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 297.

Example 2. A triplet-sixteenth-note motive and its transformation of the motives in *Shao Yang Yin* for harpsichord (1966)



However, the musical vocabulary used here should not be understood as Yun's literal presentation of *yang* and *yin* but the Taoist philosophy that these two elements are present everywhere in our daily life even if one may not be aware of them. The organic connection to the concepts of *yang* and *yin* becomes a fundamental principle in his music and a foundation for his unique compositional *Hauptton* technique.

4.3 *Hauptton* Technique

Around 1963, Yun established a unique compositional technique that eventually became a key point that differentiated him in the Western musical world. The word *Hauptton*,

which translates as "main tone," does not describe all the concepts of the technique; however, Yun himself primarily used this term to describe his compositional technique.

Inspired by traditional Korean court music, a *Hauptton* is a musical unit that consists of two elements; (1) the main tone or central tone, that often appears as a long sustaining note, and (2) a decorative and embellishing musical gesture around the central note. But instead of understanding the two as opposing elements, they are one harmonious unit. Its root can be found in the Taoist view of the sustaining central tone represents *yin* and the second moving element represents *yang.* In fact, they coexist within the main tone and as the energy flows (time), *yang* becomes *yin* and vice versa. The two forces endlessly alternate between each other and so does the single tone in Yun's music.

The notion of the constantly changing quality within the tone is based on the Eastern idea that the tones are alive. While Europeans define the meaning of tone by its relationship through groups of notes that constitute to create a bigger musical phrase, Yun, who was familiar with Eastern concept of tone acknowledge tones as "living entities, and therefore constitute the essential substance of a musical idea, regardless of their positional relationship to other tones or their place in a larger musical structure."[97]

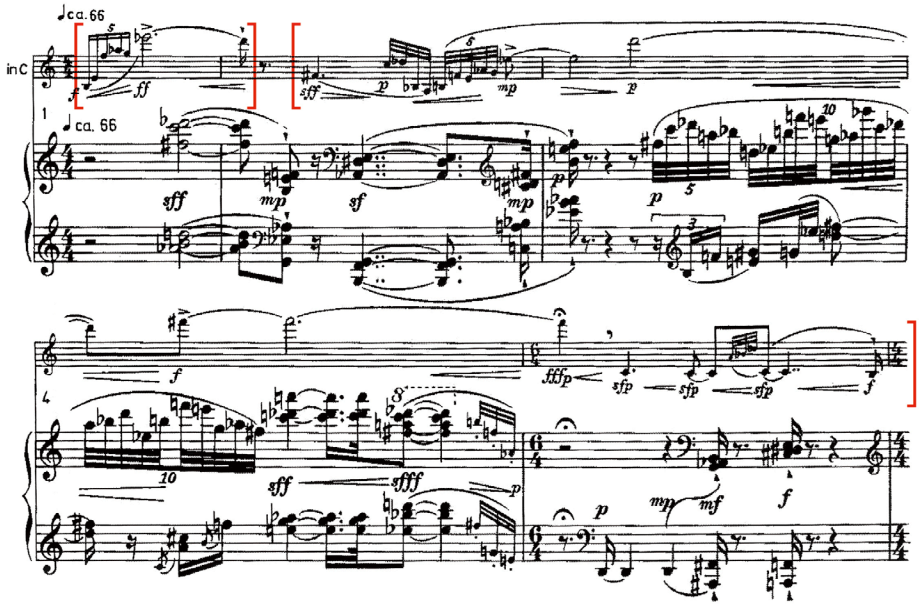
In traditional Korean court music, instrumentalists are not expected to play static notes. Instead, they join the already sounding waves by adding vibration from their instruments and encourage the tone to follow the nature of the waves freely. The movement of the tone heard in traditional Korean court music is similar to the following Western extended techniques: wide vibrato, glissando, and pitch bends. Yun captured this characteristic tone from traditional Korean court music to produce his own compositional

[97] Sara E. Parker, "The Oboe Works of Isang Yun" (DMA diss., University of Illinois, Urbana-Champaign, 2009), 29.

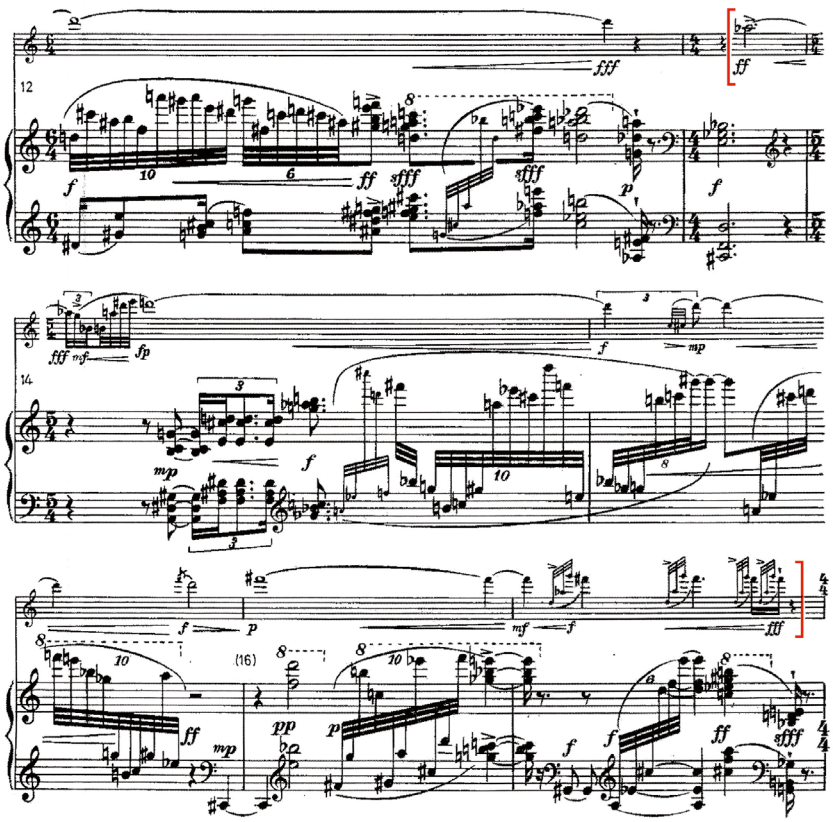
technique. While all the active movements or decorative elements are meant to be spontaneous in traditional Korean music, he assigned notes in cooperation with the various Western extended techniques for Western instruments to create the similar Eastern sound phenomenon in his compositions.

Examples 3, 4, 5, and 6 show how Yun realized this concept in his music using Western notation. Instances of the *Hauptton* technique are bracketed in the score.

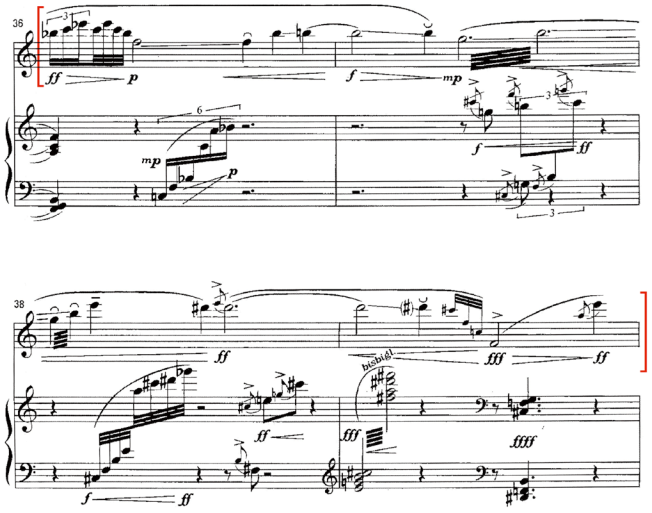
Example 3. *Riul* for clarinet and piano (1968): mm.1-5



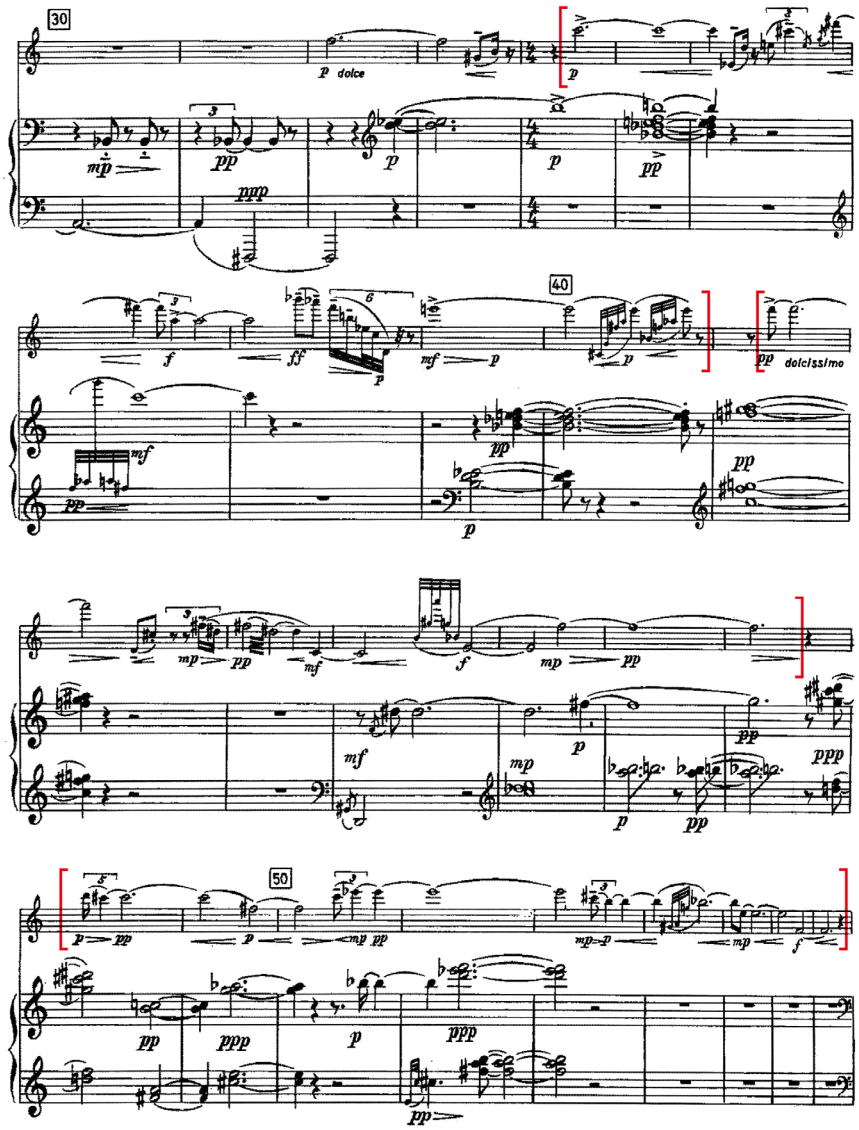
Example 4. *Riul* for clarinet and piano (1968): mm.13-18



Example 5. *Rufe* for oboe and harp (1989): mm.36-39



Example 6. *Garak* for flute and piano (1963): mm.34-40, 41-47, and 48-56



The *Hauptton* often begins with decorative grace notes, which then come to rest on a central tone, followed by wide vibration of the central tone making the tone active and then ending with an embellished gesture. To help outlining the *Hauptton* visually on the score, Yun and Schmidt had provided the drawings of a *Hauptton* line. Their own drawings are shown in figures 2 and 3.

Figure 2. Yun's sketch of *Hauptton*[98]

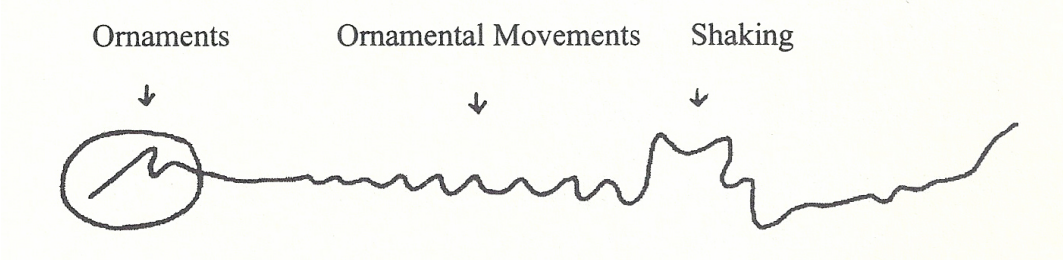
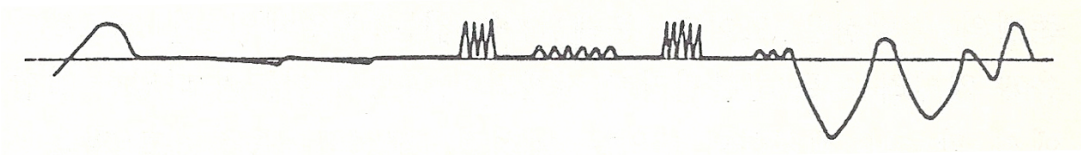


Figure 3. Christian Martin Schmidt's sketch of *Hauptton*[99]



In explaining his own *Hauptton* technique, Yun often compared the different concepts of tone between Europe and Asia to pencil lines and brush strokes. In a symposium entitled "Berlin Confrontation," Yun said,

> While in European music the concept of form plays a decisive part, and notes become significant only when a whole group of them are related horizontally as melody or vertically as harmony, the thousand-year-old tradition of Eastern Asiatic music places the single note, the constructive element in the foreground. In European music only a series of notes comes to life, so that the individual note can be relatively abstract, but with us the single note is alive in its own right. Our notes can be compared to brush strokes as opposed to pencil lines. From beginning to end each note is subject to transformations, it is decked out with embellishments, grace notes, fluctuations, glissandi, and dynamic changes; above all, the natural vibration of each note is consciously employed as a means of expression. A note's changes in pitch are regarded less as intervals forming melody than as an ornamental function and part of the range of expression of one and the same note. This method of treating individual

[98] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 157.
[99] Ibid., 243.

> notes sets my music apart from other contemporary works. It gives it an unmistakably Asiatic color, which is evident even to the untrained listener.[100]

To be more specific, the brush stroke mentioned in the explanation above can be found in Chinese calligraphy or Eastern ink-and-wash paintings. When Yun attended traditional private Chinese school in Korea, he was taught Chinese calligraphy. In Chinese calligraphy, various shapes of lines, curves, angles, and dots are written on transparent paper to be able to preserve the delicate dynamics of the brush strokes. What is highly valued in the art of Chinese calligraphy, in addition to the characteristics of tension and release, is the well-considered use of depth and shading of the ink, as well as the concept of giving life to the brush strokes, all of which are also common concepts of Yun's *Hauptton* technique.

Figure 4. Chinese calligraphy - Cursive Script Chinese Calligraphy

[100] Francisco F. Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City: New Day Publishers, 1983), 46.

Yun's *Hauptton* technique could also be connected to another important Taoist concept, endless changing, which is also strongly related to the eternal cycle of *yin* and *yang*. In contrast to Easterners, who consider that every component of the universe has its unique form, it is not an easy concept for Westerners to understand the concept of endless changing naturally. According to Hans Oesch explaining Taoism in his article "Musik aus dem Geiste des Tao," *tao* is the process of endless transformation as well as the origin and the norms of every change that even if it changes itself it fundamentally never changes.[101] When composing with the *Hauptton* technique, Yun recognized that the central tone is endlessly changing and that what he needed to do was notate the motion of the sound on staff paper, thus making it possible for performers to realize these natural changes.

Hauptton also coincides with another important Taoist teaching that "the part contains the whole, and the whole contains the part." From the Eastern point of view, it is not just about the central tone or individual musical unit that Yun developed. It also includes the whole concept of sound and motion, yet still, it is a part that becomes the fundamental stones of the composition. This approach allows him to develop another related technique called *Hauptklang*.

4.4 *Hauptklang* Technique

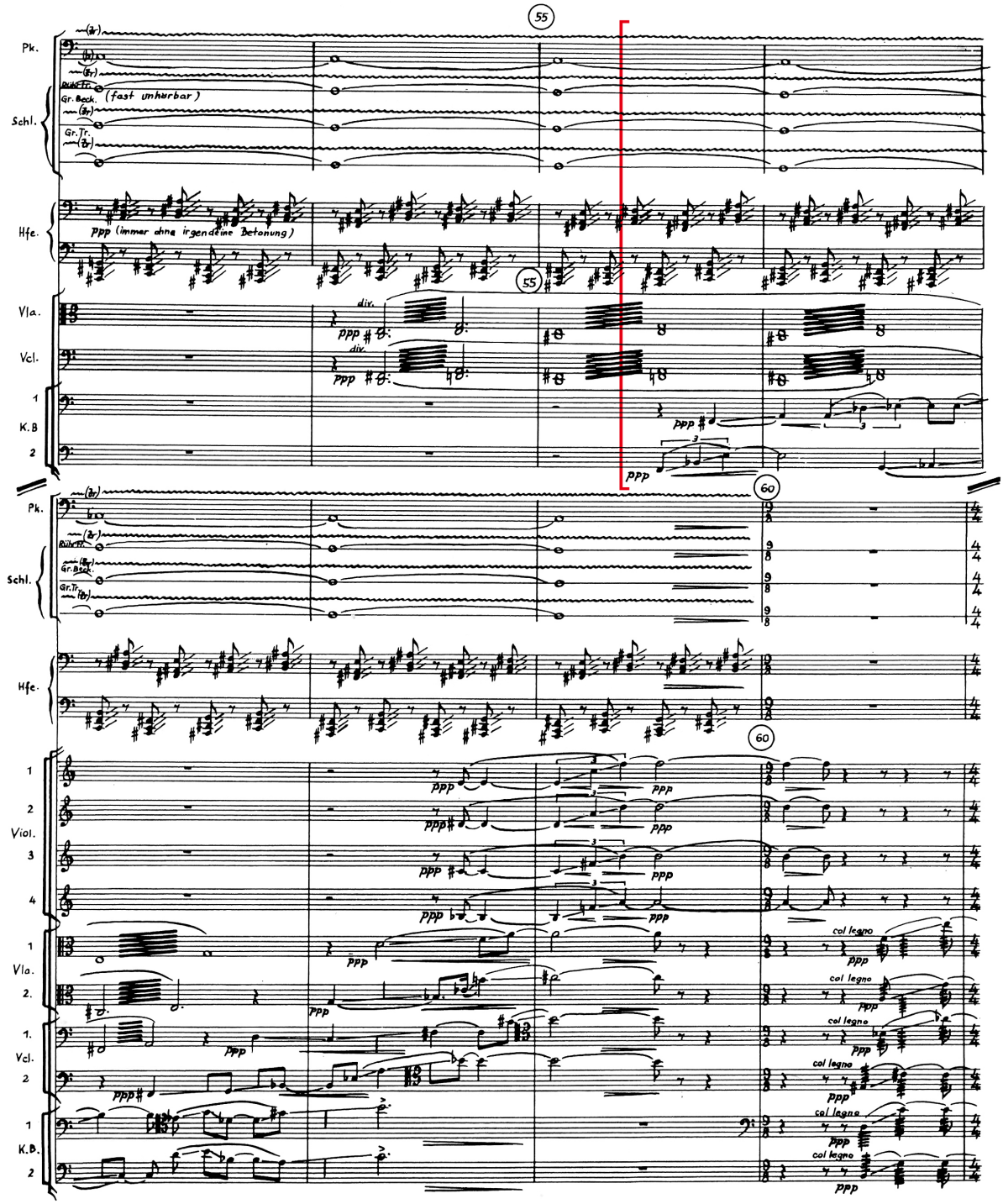
In comparison to Western music, in which the notion of polyphony dates back to the twelfth century, East Asian music typically makes little or no use of polyphony as a deliberate compositional choice. Instead, it emphasizes characteristics of the melodic line. Yun's *Hauptton* technique originates from the Eastern notion of the single musical line that

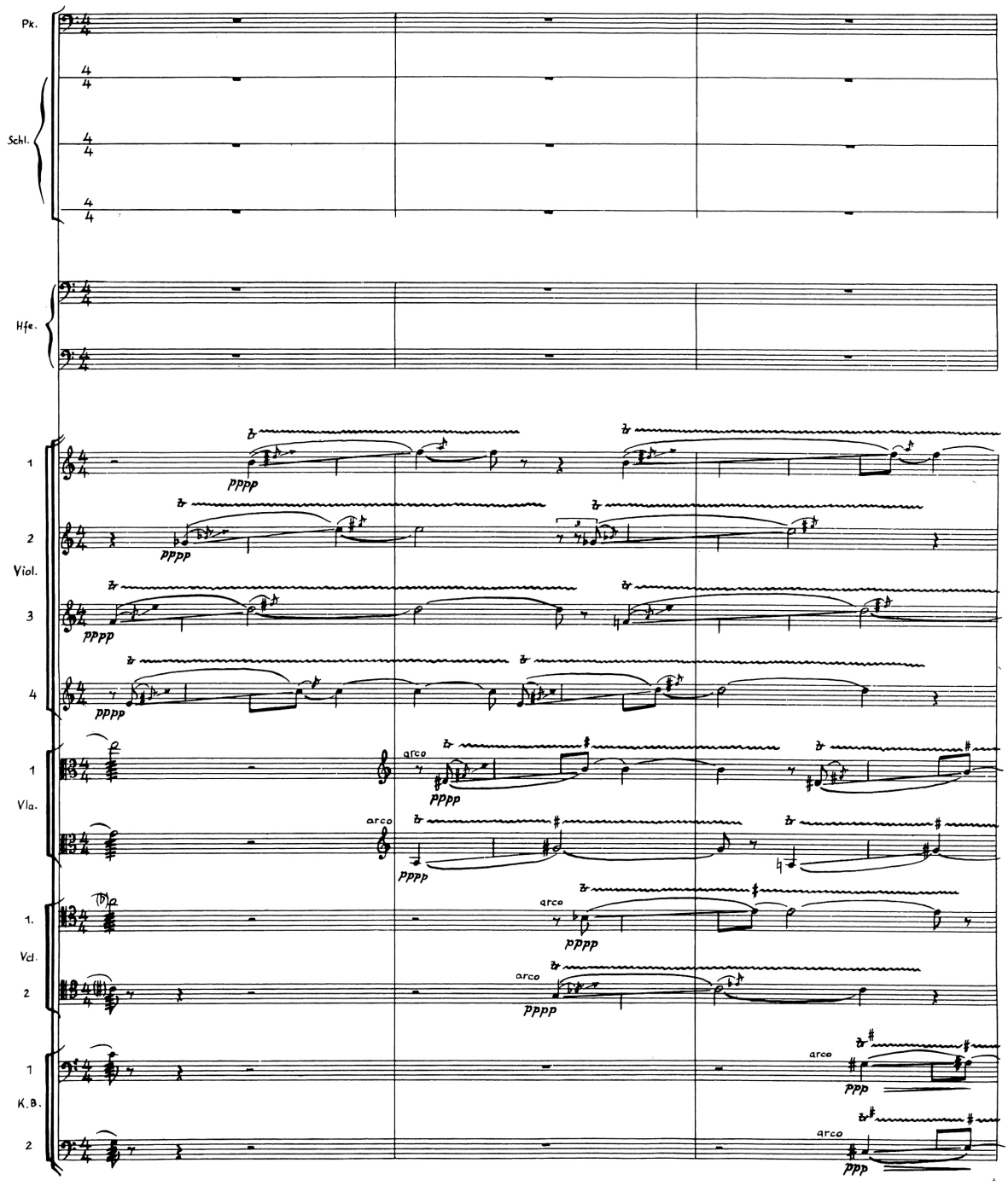
[101] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 320.

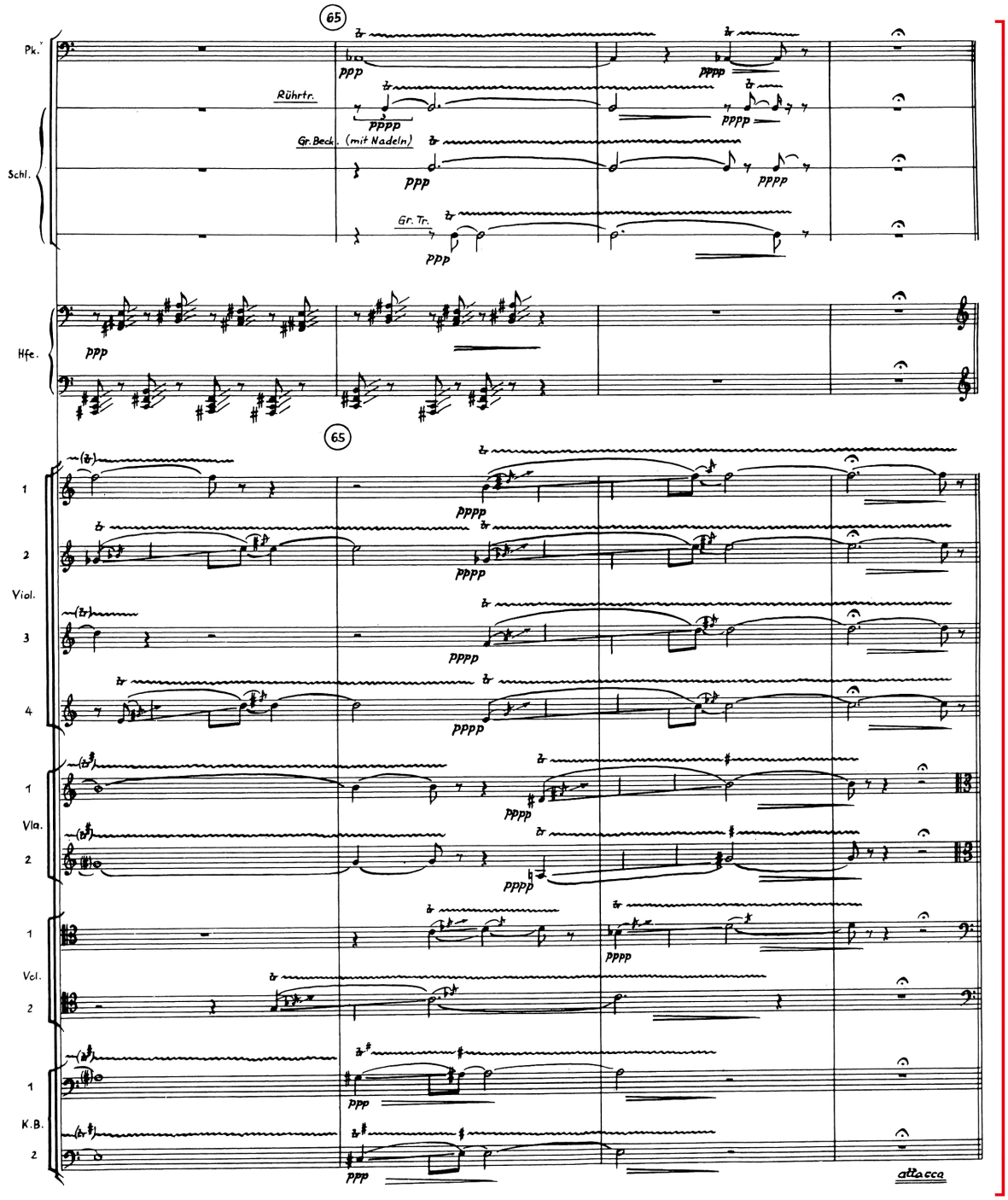
naturally worked best in solo or works for small ensembles. When composing his larger works, he took the same concept of *Hauptton* but altered it slightly to suit multiple melodic lines. Instead of assigning a singular melody to an individual instrument and developing it vertically (i.e., through harmonization), in the way much Western harmonic structure is constructed, Yun assigned each instrument group to play simultaneously the same musical line and gesture, which creates a complex mixture of tone in horizontal motion. This musical device was later named *Hauptklang.*

The *Hauptklang* technique is best found in his orchestral works, such as *Réak* (1966) and *Fluktuationen* (1964). This concept and technique is similar to the notion of heterophony that even if there is one basic melody line, it is played simultaneously with variations, as is often found in non-European music. The flow of *Hauptklang*, which is somewhat similar to the motion of *Hauptton*, often begins with a parallel motion of the different voices in heterophony. Shortly later, each voice departs and develops independently, but also maintains the prominence of the main melody; then the voices come together again to rejoin the main melody. *Hauptklang* is a essentially a musically illustration of the Taoist principle "the part contains the whole, and the whole contains the part." In other words, microcosm within macrocosm and vice versa. Example 7 shows how *Haupklang* appears in *Fluktuationen* (1964). In this except, *Hauptklang* is found in the string sections. Instance of the *Hauptklang* technique is bracketed in the score.

Example 7. *Fluktuationen* for orchestra (1964): mm.55-67




Pk.
Schl.
Hfe.
1
2
Viol.
3
4
pppp
1
Vla.
arco
1.
Vcl.
2
1
K.B.
2
ppp


65
Pk.
Rührtr.
Gr. Beck.
(mit Nadeln)
Schl.
Gr. Tr.
Hfe.
65
1
2
Viol.
3
4
1
Vla.
2
1
Vcl.
2
1
K.B.
2
attacca

Yun often used the Taoist teaching of *jung jung dong*, which translate as "moving while seeming still" or "the constant change within a seemingly static status," in explaining his music. In an interview with Nishimura Akira, Yun explained how he interpreted this concept musically:

> There are plenty of constant moving notes in my music, for example *Reak*. If you look at them closely, like with a microscope, all of them are moving. But if you take a wide view you can see a flow. In a further distant view, you can see everything is in standstill. This has something in common with the truth in Eastern philosophy of *Jung-Jung-dong*, the truth that stillness is in fact a movement and a movement becomes stillness. These two different qualities, *yin* and *yang*, make a harmonious status all together. They need each other and support each other, everything is moving in microscope yet it looks almost still from far away, movement is stillness and stillness is movement… This is my overall point of view in my music.[102]

The meaning of *jung jung dong* is more sophisticated than its translated definition. In addition to moving while seeming still, true stillness also includes movement within the stillness.

Yun's music is filled with small musical gestures generated through the method of *Hauptton* or *Haupttklang* techniques; however, they are fundamentally based on the concept of a singular tone that evolves within its path. Thus, it is important to keep in mind that the fast-moving-notes and extended techniques should not be observed solely in technical terms but should also be recognized as 'movement' that ultimately creates the true 'stillness' in his music.

[102] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 152. Translation partially taken from a quote from Kyung Ha Lee "A Comparative Study of Selected Violin Works of Isang Yun: Gasa Für Violine Und Klavier (1963) and Sonate Für Violine Und Klavier Nr. 1 (1991)" (DMA diss., Ohio State University, 2009), 17. Small modification applied to the section taken from Kyung Ha Lee's dissertation after considering its original source.

4.5 Korean Traditional Music

While growing up in Korea, Yun was exposed to a great deal of traditional Korean folk music as a child, and its influence appears throughout his compositional output. Among the various influences, the two most prominent features that appear in his music are spontaneity and the use of ornaments.

In traditional Korean music, musicians are expected to perform from memory. In a traditional orchestral ensemble, a conductor is not needed because it would go against the concept of music following the nature of the sound. Solo works are expected to be performed by skillful musicians who can present a new rendition of the piece, thus "the personal performance style incorporating a high degree of individualistic and creative variation and improvisation, sometimes beyond all prediction and anticipation, resulted in a musical environment where individual creativity, not rigid imitation, is norm."[103] In folk music, the degree of freedom is even larger as it is found in *nong-ak* (farmers' music) or *sinawi* (instrumental ensemble rooted in shamanism). This concept of spontaneity that is prevalent in Korean music pervades Yun's music; while most Western music follows a traditional formal structure and includes organic motivic development of the musical materials. Yun's music could be viewed as instinctive and free from formality,[104] and flows effortlessly. In Yun's words, he likened the essence of his music to " the clouds in the autumn sky endlessly

[103] Byong Won Lee and Yong- Shik Lee, eds., *Music of Korea* (Seoul, Korea: National Center for Korean Traditional Performing Arts, 2007), 3.

[104] In general, it is known that the Korean musical tradition as a whole does not have pervasive formal principles. When seeking any kind of formality, a basic formal conception of a three-part division of slow, moderate, and fast could be found in vocal literature such as *kakok* or *yongsanhoesang.* National Academy of Arts, *Survey of Korean Arts* (Seoul: National Academy of Arts, 1973), 102.

moving and constantly forming, yet never returning to the same."[105] His approach and concept of spontaneity in his music is also connected to his unique use of ornaments.

As found in the *Hauptton* technique, the Eastern concept of ornamentation is quite different to that of a Westerner's. In Korean traditional music, ornaments are improvised and are often applied up to the point that the ornaments become more important than the main melody (thus becoming important vehicles that display the musicians' personal styles), while in Western music, ornaments should not hinder the structural line and should be applied more carefully. Moreover, since ornamental tones may be employed, omitted, or varied in many ways while main tones have to be intact, the ornamentation clarifies the structure and coordination of the performance in traditional Korean music.[106] There are countless possible ornaments that could be used in Korean music. They are also impossible to transcribe precisely in Western notation since the ornaments are not consistently pitch or rhythm oriented. In Korean music, ornaments are part of the natural flow of sound, and are the way of showing life in the tone. They are also more than mere gestures, they create a natural connection between the main tones. The excerpt following presents an example of how ornaments are viewed in Korean music:

> Another of the most distinctive characteristics of *kayagŭm-sanjo* music, as borrowed from the *p'ansori* repertoire, is a rapid microtonal "sliding" preparation of the upper tone, B flat of the *kyemyŏn* mode. The *kayagŭm* player calls this ornament *mibun-ŭm*. It is this sound, perhaps, more than any other in the *p'ansori* and folk song styles that is the most noticeable characteristic of the *kyemyŏn* mode to an outside listener. It could be described subjectively as a "tragic, weeping" sound, but it bears little or no relation to the actual subject material of the folk narratives. The combination of an extraordinarily husky vocal quality and the ornaments described above, particularly the "breaking" or sharp jabbing sound and the microtonal sliding *appoggiatura*, has led one writer to liken the *p'ansori* style in the *kyemyŏn* mode to electronically

[105] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 82.
[106] Byong Won Lee and Yong- Shik Lee, eds., *Music of Korea* (Seoul, Korea: National Center for Korean Traditional Performing Arts, 2007), 2.

produced "white noise." (Malm, William P. *Music Cultures of the Pacific, the Near East and Asia.* Prentice-Hall, 1967. pp.130-34)[107]

The complex features of ornamentation in Korean music, which mainly rely on the performers' decisions, are what Yun aimed to achieve through Western notation and instruments. In the smallest application, ornamentation is the main component of the *Hauptton* technique and began appearing in his compositions as early as 1963 and eventually became a foundation in his compositional output. The glissando, which appears in the third movement of *Loyang* for mixed ensemble (1962), for example, imitates the Korean traditional technique played by the *piri* (a Korean double reed instrument made of bamboo, similar to oboe), and the rhythmic variation of the speed by the percussion section was influenced by the *janggu* (hourglass-shaped double-headed drum).[108] Also, in recreating Eastern ornaments to be performed by Western instruments, Yun created new possibilities of sound while merging Korean aesthetics with Western techniques in *Etüden* for solo flute(s) (1974).

Yun's use of Korean titles shows his musical attachment to his native country and, more broadly, to Asia. As discussed in Chapter 2, from the First European Period, he started to use rather direct Korean/Asian quotations in titling his works, which he continued to use sporadically in his later compositions. The following table relates the meaning of titles that were inspired Korean/Asian terms.

[107] The source of the quote in the quote, footnote placed at the end of the quote in original, is included in the parenthesis at the end of the quote. Korean National Commission for UNESCO. ed., *Traditional Korean Music* (Seoul, Korea: Si-sa-yong-o-sa Publishers, 1983), 111.

[108] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 239.

Table 1. Korean/Asian titled works by Isang Yun

Korean titles	Comments/Meaning
Bara for orchestra (1960)	*Bara*: a metallic percussive instrument used in court or Buddhist temple ceremonies.
Colloides sonores for string orchestra (1961) I. *Hogung*, II. *Gomungo*, III. *Yanggum*	-*Hogung*: a bowed string instruments introduced from central east to China. -*Gomungo*: a six-stringed plucked zither invented by prime minister Wang San-ak of the Koguryo kingdom around fourth century in Korea. -*Yanggum*: a Korean dulcimer. It is the only string instrument with strings made of steel wire instead of silk.
Loyang for mixed ensemble (1962)	*Loyang*: a city that served as the capital of East China until tenth century. It was a central place of Chinese music.
Gasa for violin and piano (1963)	*Gasa*: contains multiple meanings. Lyrics for a song; a form of poetry developed from the end of Koryo period in Korea; and a Korean traditional vocal literature.
Garak for flute and piano (1963)	*Garak*: tune or melody
Nore for cello and piano (1964)	*Nore*: a song
Réak for orchestra (1966)	*Reak*: contains double meanings - a general term that refers to courtesy or manner and music; and music for Korean rituals. For instance, music for ceremonies to commemorate the death of Confucian scholars and Korean kings are called Munmyo jereak and Jongmyo jereak respectively.
Riul for clarinet and piano (1968)	*Riul*: contains double meanings - rule and rhythm
Piri for solo oboe or clarinet (1971)	*Piri*: Korean double reed oboe made of bamboo
Gagok for guitar, percussion and voice (1972)	*Gagok*: art song or lied
Muak for large orchestra (1978)	*Muak*: a court dance and music. For this composition, he specifically had a dance of a nightingale in mind that is usually performed on the king's birthday to celebrate.[109]

[109] Ibid., 514.

Gong-Hu for harp and strings (1985)	*Gong-Hu*: a Korean harp from the Three Kingdoms Period. Usually performed by a woman.[110]
Mugung-Dong, invocation for winds, percussion and double basses (1986)	*Mugung-dong*: endless movement. Yun used the word to indicate that this composition is a piece or a slice taken from endless flowing sound in the universe. The subtitle, invocation, implies that it is music for a special religious ceremony.
Sori for solo flute (1988)	*Sori*: sound
Silla, Legend for orchestra (1992)	*Silla*: one of the countries of the Three Kingdoms Period in Korea. The two other kingdoms are Baekje and Goguryeo. Eventually Silla conquered the other two kingdoms and became unified as Silla.
Other Asian titles	
Om mani padme hum for soprano, baritone, chorus and orchestra (1964)	*Om mani padme hum*: In Sanskrit, *mani* means "jewel" or "bead" and *Padma* means "the lotus flower." This is also Tibetan Buddhists' reciting prayer or a "protective formula of esoteric significance." This phrase is often carved onto rocks and walls, tallied on prayer wheels, and displayed on banners and streamers by Tibetan Buddhists.[111]
Shao Yang Yin for harpsichord or piano (1966)	*Shao Yang Yin*: *Shao* means "small" or "usual." The inspiration of the compositions is finding *yang* and *yin* from small things in daily life.
Namo for three sopranos and orchestra (1971)	*Namo*: taken from the first part of the phrase "*Namo Amitabha Buddha"* meaning homage to the Amitabha Buddha. It is the most respectful way to recite Amitabha Buddha's name.

Even if the titles do not characterize the music the way they are normally used in the Romantic Period, they substantiate Yun's intention of establishing his cultural identity. Also, his approach of using Korean/Asain titles is parallel to his choice of theme in his vocal music drawn from Eastern culture, stories, or religious text -- as found in *Om mani padme hum* for

[110] Ibid., 476.

[111] The Columbia Encyclopedia, 6th ed., s.v. "Tibetan Buddhism." http://www.encyclopedia.com/topic/Tibetan_Buddhism.aspx#2 (accessed September 13, 2012).

soprano, baritone, chorus and orchestra (1964) and the opera *Der Traum des Liu-Tung* ("The Dream of Liu-Tung") (1965).

The last Eastern aspect that plays a significant role in his compositional process is the belief that he is not "composing" the music. Yun did not seek to find something totally new for the sake of music; rather, he followed where the music led him. During an interview published in Hankyoreh newspaper on October 27, 1988, Yun's answer to the question about where his inspiration stems from shows his humble yet significantly Eastern attitude toward composing music:

> My music doesn't belong to myself. My music is governed by the power of universe, or the invisible great power. Music flows in the universe. I merely bring the music that has been flowing down through my sensitive ears. Eastern artists doesn't put their names on their art. It is rooted from the belief that art cannot be owned by human. Western people do put their names on, but how can art belong to one individual? Art is the flow of the universe (thus belongs to the universe). I completely agree on my ancestors' perspective on understanding art.[112]

Lastly, Yun remarked that he is not interested in defining whether his music is Eastern or Western.[113] Even while his music is based on two opposing cultural and musical backgrounds, Yun combined the Eastern and Western elements in his own unique way. It was only possible through having both Eastern and Western qualities in his music that truly stands by itself to create something that it is purely original.

[112] Ibid., 94-95. Words in parenthesis are added by Youn Joo Lee.
[113] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:76.

Chapter 5: Comparisons with His Contemporaries in Writing Asian Characteristics in Music

There are several acclaimed Asian composers who incorporated Asian elements in compositions that are considered a part of the Western classical music repertoire. The composers discussed in this chapter, Toru Takemitsu (1930-1996) from Japan, and Chou Wen-Chung (b. 1923) and Tan Dun (b. 1957) from China, are not commonly considered 'Japanese' or 'Chinese' composers as much as Yun is considered a 'Korean' composer. The purpose of this chapter is not to discuss their music but to compare how their incorporation of Asian characteristics differed from Yun's. Therefore, the chapter will focus on each composer's select compositional output (and their Eastern characteristics) and how they differ considerably from works by Yun, in order to illustrate the uniqueness of Yun's music among all Asian contemporary composers of his time.

5.1 Toru Takemitsu (1930-1996) – Japan

The most well-known Japanese avant-garde composer, Takemitsu has acquired international recognition, like Yun, for combining Eastern and Western elements in his music. Even if their philosophies are different, they both prized the same fundamental Eastern concepts and used them as a foundation for their work. For example, the musical gestures inspired by Chinese calligraphy found in Yun's music can also be found in Takemitsu's music. To be more specific, the Japanese aesthetic concept called *jo ha kyu* – the poetic movement of introduction, growth or scattering, and rushing within one phrase – is one of the fundamental qualities of Takemitsu's music.

As an introspective composer, Takemitsu tended to leave the interpretation to performers. He did not necessarily expect to achieve a particular sensation from a composition, whereas Yun described how his music should be performed and what he was trying to convey.

Takemitsu preferred to leave room for the audience to make their own interpretation when listening to his music. What also makes his music challenging to understand is that his own comments about his works were rarely specific or theoretical enough to guide performers. Although he authored articles about his aesthetic ideas, and was interviewed by other writers, his words were not as concise as those of a theorist or musicologist.[114] Rather, a poetic and philosophical tone in his writings made him and his music mysterious, which left many questions about his compositional technique unanswered. His use of traditional instruments and emphasis on individual notes marks a profound difference from Yun's work.

While Yun's music may contain significant amounts of Eastern influences, he never composed a piece that featured Korean traditional instruments or thought to combine them with Western classical instruments.[115] As an example, *Piri* for solo oboe (1971) was inspired by the traditional Korean instrument *piri* and is filled with the musical gestures that would be found in *piri* performance practice. Even if he could have written such a composition to be performed on the *piri* itself, or possibly used the instrument in his works for large ensembles, he specifically composed *Piri* to be performed by the Westernized oboe (and later adapted a

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[114] In the preface to Tōru Takemitsu, Yoshiko Kakudo, and Glenn Glasow, *Confronting Silence: Selected Writings*, Berkeley, Calif: Fallen Leaf Press, 1995., he wrote that his essays "are not the technical words of music theory but are instinctive, dramatic, communicative flashes… words are for me a kind of filter of my thoughts…" Tōru Takemitsu,Yoshiko Kakudo, and Glenn Glasow, *Confronting Silence: Selected Writings* (Berkeley, Calif: Fallen Leaf Press, 1995), ix.

[115] Although there were a few compositions written for traditional instrument while he was still in Korea, he discarded the compositions along with the rest composed before 1958. For further information refer to Chapter 1.

version for clarinet).[116] Furthermore, he was determined not to use any Korean traditional instruments in his compositions, with the exception of the *bak* as mentioned in Chapter 3, while trying to convey the Eastern elements in a Western medium. Even though Yun consistently used Asian titles and Eastern-influenced musical aesthetics from 1958 on, he persistently avoided adding any traditional instruments to his compositional output.

In contrast, Taketmitsu embraced the idea of utilizing traditional instruments in order to bring more variety to his music. Instead of trying to meet in the middle by combining the instruments from two different cultures, he juxtaposed the characteristics to highlight the contrasts. Noriko Ohtake writes in her book *Creative Sources for the Music of Toru Takemintsu* that Takemitsu

> does not intend to acclimate Japanese instruments to Western value in his music. In Japanese instruments, he saw an initial potential to revive his cultural sensitivity, especially by superimposing them on the Western mirror. By purposely creating a presumably unsolvable conflict, Takemitsu can knowingly treat both Western and Japanese sounds fairly, but with discrimination.[117]

After using the Japanese traditional string instrument, *biwa*[118], in the documentary film *Nihon no Monyo* ("Japanese Insignia") for the first time in 1962, Takemitsu used the *biwa* again in *Eclipse* (1966) along with Japanese traditional wind instrument, *shakuhachi*[119]. "The

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[116] Later, it became common to be performed the piece on either oboe or clarinet. Yun, however, originally conceived it to be performed by the oboe.

[117] Noriko Ohtake, *Creative Sources for the Music of Tōru Takemitsu* (Aldershot, Hants, England: Scolar Press, 1993), 55.

[118] According to Hugh de Ferreanti in his essay on "Takemitsu's *biwa,*" *biwa* is "a generic term for fretted, plucked lutes with shallow, pear-shaped bodies." It is one of the three Japanese lute instruments, the other two being *shamisen* and *kokyu,* from seventh and eighth centuries. Hugh de Ferranti and Yôko Narazaki, eds., *A Way a Lone: Writings on Tōru Takemitsu* (Tokyo: Academia Music, 2002), 44.

[119] According to Minoru Miki in the *Composing for Japanese Instruments*, *shakuhachi* is the most common vertical Japanese flute. The name is derived from its length of one "shaku" and eight "sun" - the equivalent to 54.5 centimeters, it was imported in the eighth century and perfected in the seventeenth century. It commonly has five holes, but seven- and nine-holed *shakuhachi* are also used. Minoru Miki, Marty Regan, and Philip Flavin, *Composing for Japanese Instruments* (Rochester, NY: University of Rochester Press, 2008), 35.

culmination of Takemitsu's view of Japan-West collaboration"[120] is *November Steps* for *biwa*, *shakuhachi,* and Western orchestra (1967). Commissioned by the New York Philharmonic and then music director Seiji Ozawa on the occasion of the orchestra's 125th anniversary, *November Steps* premiered in November 1967 to great reception from the press and Takemitsu's contemporaries -- Copland, Penderecki, and Leonard Bernstein.[121] In writing *November Steps*, Takemitsu specifically noted that he was not looking to bridge the two cultures, but rather to emphasize the contrasting elements. Takemitsu said,

> speaking from my own intuition, rather than from a simple-minded resolution to blend Western and Japanese elements, I chose to confront those contradictions, even to intensify them… It is extremely easy for Western music to adopt traditional Japanese music. It is not difficult to blend the two. I have no intention in either of these procedures... Nothing that truly moves will come from the superficial blending of East and West. Such music will just sit there[122]

Takemitsu's direct and intentional use of traditional Asian instruments in his works makes his music fundamentally different from Yun's. In addition to compositions written for *biwa* and *shkuhachi*, Takemitsu's other compositions that incorporated traditional Japanese instruments include *Distance* (1972) for oboe and *sho*[123] ad lib and *In an Autumn Garden* (1973/78) for *gagaku*[124] ensemble. From 1961 to 1967, among the numerous works written for traditional instruments, the most prominently used were in compositions were the *biwa* and the *shakuhachi*. Takemitsu's combining the two is unique; such a combination does not

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[120] Noriko Ohtake, *Creative Sources for the Music of Tōru Takemitsu* (Aldershot, Hants, England: Scolar Press, 1993), 56.
[121] Seiji Ozawa and Tōru Takemitsu, *Ongaku* (Tōkyō: Shinchōsha, 1984), 165.
[122] Tōru Takemitsu,Yoshiko Kakudo, and Glenn Glasow, *Confronting Silence: Selected Writings* (Berkeley, Calif: Fallen Leaf Press, 1995), 93.
[123] *Sho* is believed to have originated in Southeast Asia and was introduced to China. It was modified and imported to Japan in the eighth century along with *gagaku*. It consists of seventeen pipes of different length to produce different pitches thus it is often described as a mouth organ. A metal reed is connected to the end of the pipes and each pipe has finger holes right above the reed. The ones covered with the fingers produce sound. Minoru Miki, Marty Regan, and Philip Flavin, *Composing for Japanese Instruments* (Rochester, NY: University of Rochester Press, 2008), 63-64.
[124] *Gagaku* is a Japanese traditional court music.

exist in traditional Japanese repertoire.[125] He was very fond of the combination because it brought out each instrument's color. The unique quality of tone produced by the traditional instruments allowed Takemitsu to emphasize the individual notes.

The sound produced by the *biwa* is called *sawari*. *Sawari* refers to the buzz or "noisy" sound produced by the high bridge of the *biwa,* which allows the strings to loosen and creates more ambiguous and/or wider pitches. Sometimes one pluck will encompass several intervals, creating a special quality where the tone itself becomes the most interesting feature. Consequently, it is a natural result to consider the melodic phrase as a "secondary notion."[126] Takemitsu and Yun were familiar with the traditional musical practices and philosophies of their native countries. They shared common ground in understanding tone not only as a Westerner would but also in the way that a traditional musician would consider tone. Yun concentrated on visualizing the life of the sound by melodic lines while Takemitsu concentrated on the movement of the natural complexity within the individual notes. Peter Burt comments about this observation in *The Music of Toru Takemitsu* that

> Takemitsu was well aware that a shift of focus towards the tone-quality of individual, isolated sounds tends to be made at the expense of a focus on the relationships *between* sounds considered only in terms of their conventionalized abstractions as discrete 'pitches' – the area with which Western music is traditionally concerned. 'We speak of the essential elements in Western music – rhythm, melody and harmony. Japanese music considered the quality of sound rather than melody.'(Takemitsu: Confronting Silence p.65)[127]

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[125] In Japanese traditional music, the monks of Buddism originally used *shakuhachi* to practice meditation, and it is rarely played together with any other instruments besides *koto* and *shamisen*. *Biwa* was mostly used alone to accompany narrative storytelling, a genre in Japanese traditional music. In his book, Takemitsu states that "such a combination of *biwa* and *shakuhachi* had not been tried before, so my composition was a first attempt." Tōru Takemitsu,Yoshiko Kakudo, and Glenn Glasow, *Confronting Silence: Selected Writings* (Berkeley, Calif: Fallen Leaf Press, 1995), 62.

[126] Noriko Ohtake, *Creative Sources for the Music of Tōru Takemitsu* (Aldershot, Hants, England: Scolar Press, 1993), 56.

[127] Peter Burt, *The Music of Tōru Takemitsu* (New York: Cambridge University Press, 2001), 239.

Takemitsu's aesthetic point of view of tone is also strongly related to the Japanese concept of *ma* found in traditional Japanese music. Literally meaning 'interval' or 'space', the concept of *ma* is one of the most important vocabularies in understanding the music of Takemitsu. Kenjiro Miyamoto offers, and Peter Burt agrees, that when:

> Takemitsu uses the term *ma* with reference to traditional Japanese music in general, the concept implies for him 'the temporally unquantifiable, metaphysical continuum of silence that, in Japanese music, is consciously integrated between the notes played.' (Miyamoto, Kenjiro. Klang im Osten, Klang im Westen: Der Komponist Toru Takemitsu und die Rezeption europäischer Musik in Japan. Saarbrücken: Pfau. 1996. pp. 150). This so-called 'silence' is, in reality, 'in no wise something void, but rather is filled with the numberless tones or noises of space', (Miyamoto, Klang im Osten, p. 150) and it is the function of the 'notes played' to contrast with and render perceptible this underlying continuum: to 'enliven the countless sounds of silence through music', (Miyamoto, Klang im Osten, p. 150) or in Takemitsu's words, '*ma o ikasu*' ('enliven the *ma*').[128]

Even if Korean aesthetics also includes a similar concept of *ma*, especially in drawings, Yun paid more attention to how sound travels. In contrast, Takemitsu valued the note itself and the space in which the sound resonates by taking the philosophical concept of *ma* into music.

The two most distinguished aspects found in the music of Takemitsu that differ from Yun are, in fact, rooted in the same belief: Looking for a new sound that reflects the composer's personal culture and developing an idea of the Eastern concept of sound to be utilized in Western classical music. The fundamental differences lay in how each envisioned the conceptual sound of the East in Western classical music.

[128] Ibid., 237.

5.2 Chou Wen-Chung (1923-) - China/USA

Chinese-born American composer Chou Wen-Chung shares many biographical features with Yun. Although they lived at different times, both were born in small towns, exposed to the Western as well as Eastern music in their childhood, and taught to play a western string instrument (cello for Yun and violin for Chou) before they started to compose. Once they went abroad for further study, both composers gained international attention by combining Eastern and Western elements and developing their own native vocabulary in organizing music (i.e. *Hauptton* for Yun and variable modes or *pien-modes* for Chou). Both naturalized to the countries where they started their careers and spent the rest of their lives there. Chou, however, "realized his shortcomings in the knowledge of Chinese art"[129] when he came to the States and spent an intensive research period of two years, from 1955 to 1957, studying topics on classics of Chinese music, drama, aesthetics, philosophies and arts with the aid of a Rockefeller Foundation grant.[130] This research period enabled him to develop his unique system of variable modes or *pien-modes* that became the most fundamental concept in his mature years starting in the 1960s.

In his early period, until 1959, Chou's compositions marked his attempt to incorporate Chinese elements with Western style by using the pentatonic scale. Instead of using the pentatonic scale to merely give the flavor of the Chinese traditional music, he took the five notes as a unit and incorporated them to be heard simultaneously in an ensemble set up. *Three Folk Songs* for flute and harp (1950) and *landscapes* for orchestra (1949) are the representative works of this period. The former is a set of arrangement of traditional Chinese tunes. It also shows that Chou's earlier attempt to take the Eastern aspects were rather a

[129] Eric Chiu Kong Lai, *The Music of Chou Wen-Chung* (Farnham, England: Ashgate, 2009), 11.
[130] Ibid.

direct quote of Chinese traditional music, whereas Yun purposely excluded Korean traditional folk tunes in bringing the Eastern elements into his compositions.[131] Also, the use of pentatonic scale could be found not exclusively in China but among several other cultures in Asia, including gamelan music,[132] so that it seems logical for him to look for some other ways to incorporate Eastern characteristics into his music. About the works of the 1950s, Peter M. Chang wrote that

> Chou sought ways to express Chinese sentiment through direct or indirect musical references to Chinese music and through developing a mode of musical thinking in terms of Chinese visual and literary artistic principles such as the emphasis on the control of ink flow in calligraphy, brevity in landscape paintings, poetry in musical form, and pictorial depiction of the *qin* playing gestures and their relations to timbre.[133]

After 1960, with an exception of two compositions,[134] his use of pentatonic gave way to his own systematic compositional method, variable modes.

Also known as *pien* modes, meaning "transformation" or "change", the variable modes are rooted in the metaphysical principles of *I-Ching*. It is one of the features that Yun and Chou share. Both composers so valued the teachings of this ancient Chinese philosophical treatise that both incorporated the philosophical and metaphysical concepts in their musical foundations. Yet how each composer applied them to music turned out to be quite different. While Yun took the principles of *I-Ching* as a conceptual method that appears in various forms throughout his musical output, Chou devised a structural model with a

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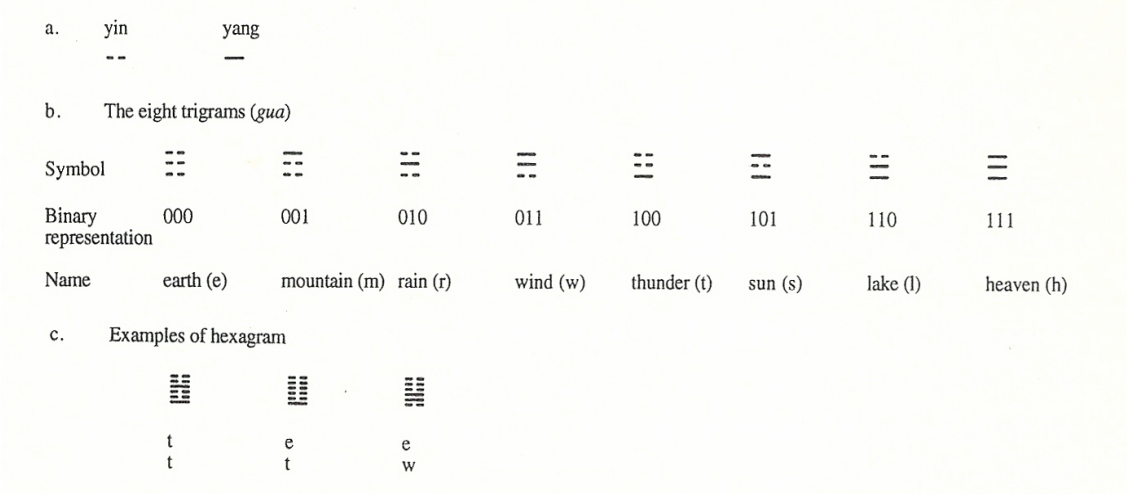
[131] Even if Yun wrote several compositions with folk tunes before he went to Germany, he withdrew the works from publication considering they were not representative of his style as it was explained in Chapter 2.
[132] Francisco F. Feliciano, *Four Asian Contemporary Composers: The Influence of Tradition in Their Works* (Quezon City: New Day Publishers, 1983), 7.
[133] Peter M Chang, *Chou Wen-Chung: The Life and Work of a Contemporary Chinese-Born American Composer* (Lanham, Md: Scarecrow Press, 2006), 87.
[134] The two compositions are *Yü Ko* (1965) for violin, winds, and percussion and *Beijing in the Mist* (1986) for Two Saxophones, trumpet, trumbone, electric guitar, electric bass, electric piano, piano, and percussion.

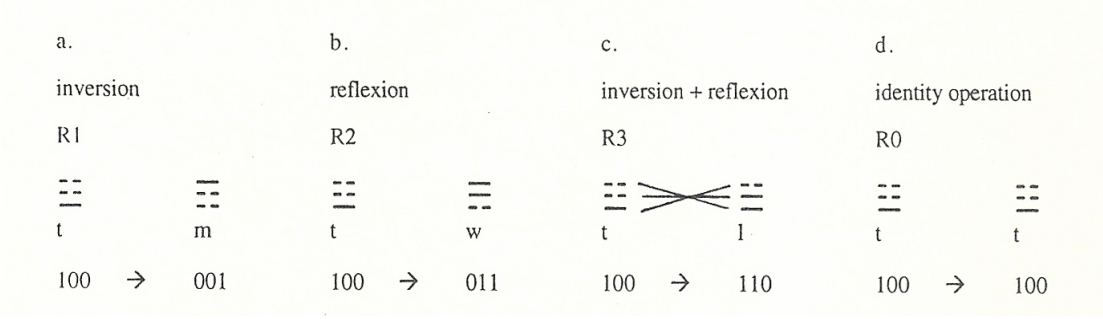
significant mathematical quality focusing on what the whole treatise is about: change. The variable modes start from symbolizing *yin* and *yang* to lines, a broken line for yin and a solid line for yang, to generate eight trigrams. Each trigram implies an object in nature (earth, mountain, rain, wind, thunder, sun, lake, and heaven) and is given a set of binary numbers (0 referring to *yin* and 1 referring to *yang)*. Based on the eight trigrams, 64 Hexagrams are formed. Although various ways to relate trigrams are available, only four types of transformation (inversion, reflexion, inversion and reflexion, and identity operation) are found in his music and the eight trigrams (four original and four transformed ones) became the base of his eight scale modes. Although how his modes appear varies composition by composition, his variable modes became his most important structural elements thus found throughout Chou's work written after 1960.[135]

Figure 5. *Yin and yang*, trigram, and hexagram representation[136]



[135] Yayoi Uno Everett and Frederick Lau, *Locating East Asia in Western Art Music* (Middletown, Conn: Wesleyan University Press, 2004), 150-152.
[136] Ibid., 151.

Figure 6. Trigram relations[137]



Besides *I-Ching*, Chou valued several other Eastern concepts that influenced Yun's music, such as the concept of life of the tone and Chinese calligraphy.[138] On the other hand, Varèse also played a significant role in his musical development in collaborating Eastern concepts and western technique. Chou studied with Varèse privately from 1949 until his death in 1965. Varèse's concept of tone, music, and instrumental quality, along with the belief that "each stratum of timbre has its function, moves within a specific register, and yet is closely related to the same linear material,"[139] are characteristics of Chou's music. Chou recalls that Varèse "taught him how to formulate an idea and turn it into a master plan that establishes logical connections for the very technical details by relating everything to the central idea."[140]

Chou's comprehensive study of Chinese Traditional music, art, and philosophy during his research period enabled him to design modes that distinguished him from his

[137] Ibid., 151.
[138] More specifically, Chou's music was strongly inspired by the Cursive style, the highest ranked script style among the numerous scripts for its aesthetics beauty in Chinese calligraphy. Eric Chiu Kong Lai, *The Music of Chou Wen-Chung* (Farnham, England: Ashgate, 2009), 117.
[139] Yayoi Uno Everett and Frederick Lau, *Locating East Asia in Western Art Music* (Middletown, Conn: Wesleyan University Press, 2004), 25.
[140] Peter M Chang, *Chou Wen-Chung: The Life and Work of a Contemporary Chinese-Born American Composer* (Lanham, Md: Scarecrow Press, 2006), 27.

contemporaries. Yun valued the significance of Chou's belief, yet developed a more philosophical technique. Chou's vocabulary derives from a considerably more theoretical or literal point of view. Each stands for the successful combining of his own country and Western culture in music.

5.3 Tan Dun (1957-) – China

Chinese composer and conductor Tan Dun has a different concept of combining Eastern and Western. Comparing to Yun and the two others, Tan's music is far more intuitive, visual, dramatic, and experimental. Some of the works considered as his representative compositions include "The First Emperor" (premiered by Metropolitan Opera in 2006), Internet Symphony No.1 "Eroica" (commissioned by Google/Youtube for Youtube Symphony Orchestra in 2008), Symphony 1997: "Heaven, Earth, Man" (written for Hong Kong's reunification with China in 1997), and film music to "Crouching Tiger, Hidden Dragon" (he received an Oscar for best original score). The sound and languages in Tan's music are completely different from Yun's.

Tan doesn't hesitate to mention his dissatisfaction with the non-musical approach of atonal music.[141] He used folk songs in several of his early compositions and proclaimed that he "used folk resources to compete with the twelve-tone system, as a challenge to Goehr and Schoenberg."[142]About his reaction against the twelve-tone method, Tan benefits from being a generation or two younger than Yun, Chou, and Takemitsu. In the first half of the twentieth century, it was extremely difficult for any composer to be taken seriously if they didn't write

[141] Yayoi Uno Everett and Frederick Lau, *Locating East Asia in Western Art Music* (Middletown, Conn: Wesleyan University Press, 2004), 29.
[142] Ian Burama, "Of Musical Import," *The New York Times magazine*, May 4, 2008, http://www.nytimes.com/2008/05/04/magazine/04dun-t.html?pagewanted=all (accessed June 20, 2012)

twelve-tone music. By the time Tan started composing in the 70's and 80's, minimalism had already begun and flourished by composers such as Steve Reich, Philip Glass, and John Adams, as well as several other reactions against serialism. Also, according to Ian Burama, Tan talked about "how he had tried to avoid being too sophisticated."

> "If you are too sophisticated," he said, "you lose courage." Theory, he maintained, "makes for more boundaries. Competing with the Europeans, by being more sophisticated, is to resist yourself. One plus one makes one. Yin and yang, inside and outside, honesty and pretension. I have practiced this philosophy for the last 20 years.[143]

Although Tan talks about *yin* and *yang* and shows certain influences of Taoism, similar to Yun and the other two, he approached music in a completely different way. The earlier generation, represented by Yun, Takemitsu, and Chou, sought for certain kinds of systems, compositional techniques, or central concepts to deliver their Eastern philosophies, art, music, and traditions for Western or combinations of Eastern and Western medium. By contrast, what Tan expects to present from his music is a more direct, exotic, provocative experience of Eastern qualities that are easily recognized.

Also, he is actively quoted materials in his compositions as well. In Symphony 1997, for example, he not only used parody of the finale of Beethoven's Symphony No.9 "Ode to Joy" in the prelude, he reused music of "Nanjing Massacre," part of his own movie sound track for the film "Don't Cry, Nanking" as well as some of the vocal parts from his opera "Marco Polo."[144] This technique is not foreign to either culture, yet is seldom found among the composers of Yun's generations or earlier, who sought to deliver exotic cultural experience to the Western classical world.

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[143] Ibid.

[144] Yayoi Uno Everett and Frederick Lau, *Locating East Asia in Western Art Music* (Middletown, Conn: Wesleyan University Press, 2004), 61.

Wang An Guo mentioned that Tan is one of the New Wave Music composers whose "materials, formats, forms and expression of works became richer and more diverse" as a result of the Reform and Liberation Policy of 1979 in China, and who tried to understand his music in the context of Chinese cultural movement.[145] However, what makes Tan unique is his incorporation of organic material that no other composers had used – including water, ceramics, and paper – with Western instruments. His use of water is a prominent example. Water Music (1952) uses bowls of water used along with prepared piano, whistles, and playing cards. Water Passion after St. Matthew (2000) requires seventeen transparent water bowls. Guo says of another composition inspired by water, Water Concerto (1998):

> The concerto explores the sounds and inspirations of water as well as the use of water itself as a percussive instrument. Some of the many water instruments in the music include hemispherical transparent water basins, water bottles, water tubes with foam paddles, water shakers, water drums (floating wooden salad bowls), water gongs, water agogo bells, and a water phone. In addition to the percussive sounds created by instruments agitating water, the water instruments can play chromatic melodies. The use of a "Water-Instruments-Orchestra" is musical metaphysics. The expanded color and sound of the orchestra are both inspired by water and inspired spiritually.[146]

One of the other features that separates Tan from Yun and the other two is his attitude toward his childhood shamanic influence. From 1966 to 1976, Western music[147] and traditional music were banned in China under the law of the Cultural Revolution. Consequently, the only music that Tan was exposed to was spiritual music performed by shamans. This exposure brought in unique aspects to his music, namely dramatic visual

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[145] Nihon Sakkyokuka Kyōgikai, *20-seiki no Ajia no sakkyokukatachi* (Asian Composers in the 20th Century) 2002, 187.

[146] Marjorie Ryerson, *Water Music: Sixty-Six Renowned Musicians from Around the World Celebrate Water in Words and Music* (Ann Arbor: University of Michigan Press, 2003), 89.

[147] Tan's first exposure to Western music was Beethoven Symphony No. 5 on radio in 1976. He remarks that it was quite an experience that changed his point of view on music.

movement, improvisatory qualities, and the sound of nature. Inspired by this shamanic experience, Paper Concerto brings new elements of Eastern to Western:

> I remember seeing the shamans making all kinds of sounds with paper, scrambling, whistling, tearing, and popping. The sounds were for two kinds of people, those just born and those who have just passed away. It was music for resurrections, for incarnations; music for hope; music for the next life… I believe that the only way to expand and preserve tradition is to make your own creations. We must play it, allow it to burn our spirits again. Indigenous arts are dying, tradition is dying. Without embracing tradition, how far can you go? We must let tradition and memory become the most powerful engines for our inspiration…[148]

Frederick Lau argues that the new generation composers from China such as Tan Dun, Chen Yi, and Bright Sheng, established their own aesthetics and added "an important dimension to the debate on music synthesis and advocating their perception of traditional Chinese music."[149] Compared to Yun's music, Tan's musical language is a more innovative approach to introduce Eastern quality to the Westerners. That does not mean that Tan's music is less successful at getting Eastern qualities heard in the Western classical world. While they differed in how they merged Eastern and Western elements, Yun and Tan both expressed Eastern qualities to Western musical world in the belief that music can exhibit the culture and the voice.

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[148] Tan Dun**, "**Paper Concerto for Paper Percussion and Orchestra" under Synopsis, Tan Dun Online, http://www.tandunonline.com/compositions/Paper-Concerto.html (accessed June 20,2012)

[149] Yayoi Uno Everett and Frederick Lau, *Locating East Asia in Western Art Music* (Middletown, Conn: Wesleyan University Press, 2004), 27.

Chapter 6: *Piri* for Oboe Solo

Piri for Oboe Solo was composed in 1971. It was dedicated to Georg Meerwein (b.1932) and was premiered by Meerwein on October 25, 1971 at a concert that he organized for Yun in Bamberg. In correlation to Yun's personal circumstances, it should be noted that this piece was written only two years after he was released from prison. It is often said that *Piri* is a reflection of his indefensible imprisonment. Luise Rinser comments that

> the oboe here represents the sound of a prisoner in a jail cell. The sound of the oboe expresses the pain as well as a great attempt to find spiritual freedom from the external restriction. The oboe is starting new sound repeatedly which indicates the continuous attempt to soar high to achieve mental freedom from the physical restriction, similar to the way that birds try to soar higher in the sky. Eventually, the spirit of the oboe can acquire the high and free position. This is an excellent masterpiece. However, the excellence itself is not the whole purpose. Rather, the excellence lies on where it expresses the possibility of human spirit that overcomes the hardship and obstacles…[150]

Piri is Yun's only composition written for solo oboe and is the most performed and recorded work for oboe among Yun's total of twenty compositions for small or large ensemble that feature the oboe (Table 2). *Piri* also frequently appears on the required repertoire list for many international competitions "due to the high demands regarding playing technique and the successful balance between construction and expression."[151] In other words, it is considered one of the most important compositions written in the twentieth century for the oboe.

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[150] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 484.

[151] Liner notes of Isang Yun, Oleg Moiseevich Kagan, Eduard Brunner, Walter Grimmer, Marion Hofmann, Isang Yun, Isang Yun, Isang Yun, Isang Yun, and Isang Yun, *Königliches Thema für Violine Solo (1976); Quintett für Klarinette und Streichquartett (1984) ; Piri : für Klarinette Solo (1971) ; Duo für Violoncello und Harfe (1984) ; Rencontre : für Klarinette, Harfe und Violoncello (1986)*, München, Col Legno, AU 31808 CD, 1991.

Table 2. Yun's compositions featuring oboe, organized by genre

Genre	Year	Title
Solo	1971	*Piri* for oboe solo
Chamber music	1959	*Musik* for seven instruments
	1962	*Loyang* for mixed ensemble
	1968	*Images* for flute, oboe, violin and cello
	1975	*Rondell* for oboe, clarinet and bassoon
	1979	*Sonata* for oboe (oboe d'amore ad lib.), harp, and viola (or cello)
	1983	*Inventionen* for two oboes
	1987	*Kammersinfonie I* for two oboes, two horns and strings
	1988	*Pezzo fantasioso* (1988)
	1988	*Distanzen* for wind quintet and string quintet
	1988	*Festlicher Tanz* for wind quintet
	1989	*Rufe* for oboe and harp
	1991	*Bläserquintett*
	1993	*Bläseroktett* for wind octet with double bass ad lib.
	1993	*Espace II* for cello, harp and oboe (ad lib.)
	1994	*OstWest-Miniaturen* for oboe and cello
	1994	*Quartet* for oboe, violin, viola and cello
Concerto	1977	*Double Concerto* for oboe, harp and small orchestra
	1987	*Duetto concertante* for oboe/cor anglais, cello and orchestra
	1990	*Concerto* for oboe/oboe d'amore and orchestra

Piri for Oboe Solo is a representative work that combines Yun's *Hauptton* technique, his new concept of organizing music based on Eastern philosophies and aesthetics, and the distinctively Western technique of employing a twelve-tone row. Also, the title suggests that this composition draws inspiration from the instrument of his native country, *piri*. In this chapter, basic information about the *piri* will be discussed. Also, the formal structure of the piece, *Piri*, will be explored from three different perspectives: (1) relating the piece to a traditional Korean musical genre, *sanjo*, (2) a discussion of his use of the *Hauptton* technique and other Eastern influence throughout the piece, and (3) an analysis of the twelve-tone row with other relevant Western influences. From the surface, it is hard to notice that all these features are interwoven in this solo work, which is why this composition is highly respected for its effectual combination of Eastern and Western concepts. The purpose of the analysis is

not to dissect the Eastern and Western elements, but by separating each aspect purposely, it will help to see how the various aspects, that may seem quite contradicting from the fundamental, are complimentary in creating one cohesive composition.

6.1 *Piri*, the Instrument

A *piri* is a Korean cylindrical oboe-like instrument made of bamboo. The sound of the *piri* has been said to be the closest imitator of the human voice among all the traditional instruments in Korea.[152] In traditional Korean music, there are three kinds of *piri*: *hyang-piri* (the 'oboe' for native Korean music), *tang-piri* (the 'oboe' for Chinese-derived music), and *se-piri* (a more slender 'oboe'). According to a chapter on Korea in the *History of the Sui Dynasty* (*Sui-shu,* 622 A.D.)[153], the cylindrical oboe, *piri,* has been used since the Koguryo kingdom. With its origin from Central Asia, the *piri* was already prevalent in north China before the Sui dynasty. In spite of the *piri*'s Central Asian origin, it is called 'Korean *piri'* or *hyang-piri* in contrast to the *tang-piri*.[154] The *tang-piri,* which is shorter and thicker than the *hyang-piri,* appeared during the Koryo period and the *se-piri* appeared during the latter part of the Yi or Joseon period.

[152] Keith Howard, *Korean Musical Instruments* (Hong Kong: Oxford University Press, 1995), 51.
[153] Hye-Ku Lee, *Essays on Traditional Korean Music*, trans. Robert C. Provine (Seoul: Published for the Royal Asiatic Society, Korea Branch by Seoul Computer Press, 1981), 3.
[154] Also, a five-stringed lute, that was introduced to Koguryo, along with the *piri,* is mistakenly called the 'Korean lute' or *hyang-pipa* in contrast to the four-stringed lute, *tang-pipa.*

Figure 7. Three kinds of *piri* : *hyang-piri, tang-piri,* and *se-piri*

Figure 8. Postures of *Hyang-piri* player (Left: full body profile[155]; right: torso profile[156])

[155] Keith L. Pratt, *Korean Music: Its History and Its Performance* (London: Faber Music in association with Jun Eum Sa Pub. Corp., Seoul, Republic of Korea, 1987), 77.
[156] Inhwa So, *Theoretical Perspectives on Korean Traditional Music: An Introduction* (Seoul, Korea: National Center for Korean Traditional Performing Arts, Ministry of Culture and Tourism, 2002), 8.

Figure 9. Embouchure for *piri* playing [157]

Figure 10. *Piri* in court ensemble[158]

[157] Keith Howard, *Korean Musical Instruments* (Hong Kong: Oxford University Press, 1995), n/p. (The picture illustrated here can be found in the photo index as Photo #17.)

[158] Bang-song Song, *Korean Music and Instruments* (Seoul, ROK: National Classical Music Institute, 1973), n/a. (The book was published without page numbers. The included pictures are from the chapter 'Ritual Music - Ancestral Shrine Music')

The bore of the *piri* is cylindrical[159] and has eight finger holes. The reed of the *se-piri* is more slender and the bore is also narrower than the other two; thus, of the three, it is most challenging to produce sound on the *se-piri*. The tone of the *se-piri* is also smaller in comparison, thus more suitable for accompanying lyric songs, while the far more projective *hyang-piri* and *tang-piri* are used in orchestral court music. The *hyang-piri* is also used in folk ritual music, folk dance, in addition to the court dance.[160]

Hyang-piri is the largest of the three *piri*s, about 27cm long, and is characterized by its "warm and mellow, or strident and piercing"[161] tone and strong vibrato "obtained by movement of the lips and control of the air in the cheeks."[162] The reed is bounded by a copper band and inserted at a slight downward angle. Its range is from Ab2 to F4, about one octave lower than the *se-piri*'s range of Ab3 to F5*,* while a shorter and fatter *tang-piri*'s range is from C2 to A4.[163]

It is worth mentioning that the material of *piri* in the context of the Korean instruments has aesthetic as well as practical origins. Korean instruments are mostly made with wood, leather and silk thread, and the *piri* is no exception. Thus, it is significant that Yun wrote *Piri* for oboe and later clarinet, both of which are wooden with cane reeds to achieve a sound more closely related to wood and nature. Han Myeonghi, a scholar of Korean traditional music, mentioned in her book *Woori Karak, Woori Munhwa* ("Our

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[159] There is also a conical oboe, *taepyongso* whose reed is smaller than the *piri* and made of wood, except the bell that is made of either nickel or brass. Due to its tone quality, that is piercingly loud and high, it was used largely for military purposes. The use of *taepyongso* is recorded from the end of the Koryo period. Hye-gu Lee, *Korean Musical Instruments* (Seoul: National Classical Music Institute of Korea, 1982), 47

[160] Hye-gu Lee, *Korean Musical Instruments* (Seoul: National Classical Music Institute of Korea, 1982), 31.

[161] Keith L. Pratt, *Korean Music: Its History and Its Performance* (London: Faber Music in association with Jun Eum Sa Pub. Corp., Seoul, Republic of Korea, 1987), 78.

[162] Ibid., 77-78.

[163] Ibid., 78. The pitches in this document use the Scientific Pitch Notation.

Melody, Our Culture") that the use of these kinds of material is rooted in the "environment-adoptive view of the Korean people." She commented,

> we can see that commonly used Korean instruments are made with common 'vegetable' materials... if we examine more carefully, we can realize that foreign instruments prefer materials of metal, whereas Korean instruments prefer vegetable materials. Timbre is essential in musical arts. Timbre is one of the four features of musical tone which is the component of music. Therefore, the characteristic of the instrument used in a country is an important element which decides the content of the music.[164]

When compared to Western instruments, whose sound is "intelligent, cold and logical," Hye-Jin Song, a professor of traditional Korean performance practice at the Sookmyung Women's University, mentioned that the instruments made of 'vegetable' materials produce a sound that is "smooth, gentle and warm, appealing to the hearts of the people."[165] Naturally, the way the instruments are constructed is quite different from their Western counterparts. While Western instruments have more specific measurements for size and scale for mass production, there is no such direction available even in *Akhakgwebeom*[166], a nine-volume treatise on music written during Joseon Dynasty, or *Akgi Joseogcheong-uigoe*, a book that recorded the works done in *Akgi Joseogcheong* (the department of making musical instrument) in late Joseon Dynasty. In making a *piri,* for example, the diameter of the bamboo cut for producing the instrument determines the distance between the finger holes. Thus, it is inevitable that each instrument is different in size which also affects the scale. Consequently, it is left to the player who is expected to accustom themselves to each individual *piri*'s unique dimensions, stemming from the belief that a great musician can make any instrument sound great. This

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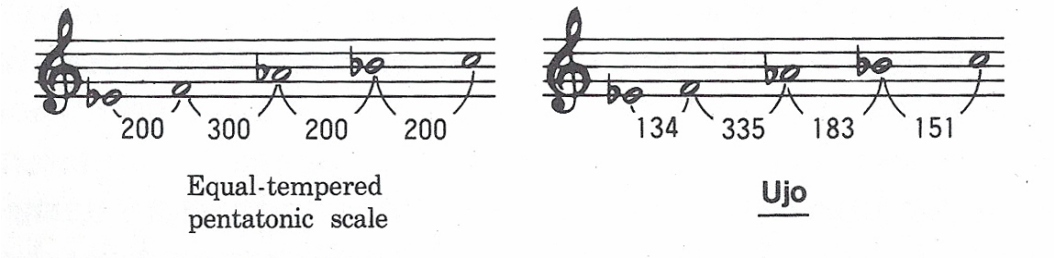
[164] Hye-jin Song, *A Stroll Through Korean Music History* (Seoul, Korea: National Center for Korean Traditional Performing Arts, Ministry of Culture and Tourism, 2000), 34.
[165] Ibid.
[166] It is a proper name to refer the whole collection of the nine-volume treatise. If translated literally, it means "rules for music grammar and music studying."

concept is also similar to a belief in art, as found in an old Korean proverb, "a great calligrapher does not blame his brush."[167]

Before moving to the formal analysis of *Piri*, it should be mentioned that the basics of scales and tunings of the *piri* are quite different when compared with its Western counterpart, the oboe. The tuning system of traditional Korean instruments, which include the *piri*, *taegum* (a large transverse flute made of bamboo) and *komungo* (a six-stringed zither), bears no relation to Western music's equal tempered tuning system.[168] In Korean music, there are irregularities between the intervals in each Korean mode, which makes it hard to understand the relationship between each note in Western terms of intonation. With the Ellis "cent" system, the scientific measurements of the Korean mode of *Ujo* and its Western notation of a pentatonic scale show the minute yet significant difference in the relationship between the notes: each whole step in the *Ujo* mode is quite a bit smaller than its equal-tempered counterpart, particularly the lowest step, which is only slightly larger than an equal-tempered semitone. By contrast, the two minor thirds are much larger than their Western counterparts. The second step is nearly a quarter-tone larger, and the step from the highest note to the octave of the lowest note (i.e., C to E-flat, not pictured on the diagram, would measure a full 397 cents, only 3 cents shy of an equally-tempered major third.

[167] Ibid., 34-35.
[168] Korean National Commission for UNESCO, *Traditional Korean Music*, (Seoul, Korea: Si-sa-yong-o-sa Publishers, 1983), 108.

Figure 11. Comparison of equal-tempered pentatonic scale and *Ujo* in Ellis System[169]



Thus, even if *Piri* is strictly written in Western notation, the pitches or intervals are not intended to offer the specific pitches in Western equal-tempered intervals, but rather as relative pitches in relationship to the neighboring notes and the musical gestures of the melodic line.

6.2 Formal Analysis

6.2.1 Overall Structure

Piri for Oboe Solo is a single movement composition roughly 11 minutes long[170] divided into four sections by the changes in tempo. Section I starts with the quarter note equal circa 60 bpm, the beat is slightly faster in Section II with the bpm at 66, and continues to increase to circa 78 in the third section of which could be further divided into three subsections; finally, the fourth section slows to a *langsam, misterioso*.

[169] Ibid., 212.

[170] This is the timing given under the information of the composition at the publisher's website. Refer to http://www.boosey.com/cr/music/Isang-Yun-Piri/3516.

Table 3. *Piri*'s Sections and Subsections

Section	Measures	Sub-section (if any)	Tempo
Section I	mm.1-61		quarter note = circa 60
Section II	mm.62-109		quarter note = circa 66
Section III	mm.110-142	Part 1 (mm.110-117)	quarter note = circa 78
		Part 2 (mm.118-137)	quarter note = circa 100
		Part 3 (mm.138-142)	*tempo ad libitum*
Section IV	mm.143-(end)		*langsam, misterioso*

In fact, the last section could be considered the coda of the work because of its deviation from the other sections. In the last section, all the notes with a fermata over them are to be played as multiphonics produced by the performer's own choice of fingerings, however Meerwein, the dedicatee of the *Piri*, does provide a written supplement as a precedent. Excluding the fourth section, the tempo increases gradually from Section I to III. This structural scheme shares a strong common feature with one of the traditional Korean genre for solo instrument, *sanjo*.

6.2.2 Relationship with the Korean Traditional Musical Genre, *Sanjo*

Sanjo, meaning "scattered melodies," was developed by *kwangdae* musicians during the late nineteenth century in the Cholla province of South Korea. *Sanjo* is also considered an instrumental version of *pansori*, a dramatic song of the southern region. It is the virtuoso solo instrumental form and the core of folk instrumental music in Korea. *Sanjo* was originally played on the *kayagum* (twelve-stringed zither) but soon was performed on other instruments, including the *piri*. The *sanjo* form was also later adapted to suit each traditional Korean instrument.

The basic structure of *sanjo* is as follows - *sanjo* is always accompanied by the *changgo*[171] player who announces a *changdan,* the rhythmic cycles used in *sanjo* performance. *Changgo* player also makes *chuimsae* (exclamations) to bring up more excitement for the audience, and the length of the performance could be adjusted by the reaction of the audience. According to Keith Pratt, a *changdan* does not, "as in the manner of western terms such as *largo, presto, scherzo* or *minuetto*, refer exclusively either to tempo or to meter, but to a combination of these and other characteristics."[172] *Sanjo* is cast into three sections depending on the *changdan*. The first section, which is relatively slow, *chinyang*, mostly consists of four-measure phrases where each measure is six dotted quarter notes. To be more specific, its meter can be indicated by a specially designed time signature 24(3/8), which means twenty-four beats, each beat consisting of three eighth notes. The second section, which has a moderate tempo, *chung-mori*, mostly consists of phrases of four measures in triple time and its metric system can be indicated by the time signature of 12/4. The third section, *chajin-mori*, faster than the previous section, begins with mostly two measure phrases in 12/8 time, yet a dotted quarter note is the most convenient time-unit with which to count this rhythm and meter.[173] Sometimes, an optional section with a 4/4 meter, *tan-mori* -- the fastest -- is added at the end.[174] But a performance, depending on the mood of the audience, could include up to six sections and may take almost an hour to perform. In

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[171] *Changgo* is a hourglass-shaped double headed drum. The left head, usually of cowskin, is thicker than the right and produces a dull sound when struck with the palm of the hand. The right head, made of sheep or dogskin, is beaten or rolled with a thin stick and gives a sharper, more distinct note. See Keith L. Pratt, *Korean Music: Its History and Its Performance* (London: Faber Music in association with Jun Eum Sa Pub. Corp., Seoul, Republic of Korea, 1987), 87.

[172] Keith L. Pratt, *Korean Music: Its History and Its Performance* (London: Faber Music in association with Jun Eum Sa Pub. Corp., Seoul, Republic of Korea, 1987), 58.

[173] Bang Song Song, The Sanjo tradition of Korean Komun'go music (Seoul: Jung Eum Sa, 1986), 153-158.

[174] Korean National Commission for UNESCO, *Traditional Korean Music*, (Seoul, Korea: Si-sa-yong-o-sa Publishers, 1983), 9.

such case, it starts with a freely rhythmic tuning section, and the order of the *changdan* that follows after the introductory section is *chinyang* (dotted quarter = circa 35-40), *chung-mori* (quarter = circa 84-92), *chungjung-mori* (dotted quarter = circa 80-96), *chajin-mori* (dotted quarter = circa 96-144), *tan-mori* (quarter = circa 208-230).[175] [176]

The following table shows how each section evokes certain moods for dramatic effect in relation to the rhythmic cycles in *pansori* music, from which *sanjo* originated.

Table 4. The rhythmic cycles of *pansori* and its dramatic effect[177]

Rhythmic cycle	Pattern of beats	Dramatic effect
**Chinyang*	Six slow beats, frequently forms four-phrases, lyrical line	Doleful, peaceful, or magnanimous
Semachi	Swifter *chinyang*	*Chinyang* effect, added with resolution and dynamism
**Chung-mori*	Twelve medium-speed beats, stress on ninth	Peaceful or sorrowful
**Chungjung-mori*	Faster *chungmori*	Dynamic, urgent, or hurries
**Chajin-mori*	Four beats, syncopated on third	Dynamic, undulating, or comic
**Hwi-mori*	Four fast beats, with second and third divided into two half beats each, stress on first	Sweeping, chasing, or rushing
Onmori	Ten medium beats in two five-beat parts, stress on third and eighth	Crosswise or asymmetrical, mysterious or unexpected appearance
**Tan-mori*	Six medium beats, stress on first, fifth	Finalizing, as in the final summary of a narrative

(* = the rhythmic cycles sharing with *sanjo*)

[175] Keith L. Pratt, *Korean Music: Its History and Its Performance* (London: Faber Music in association with Jun Eum Sa Pub. Corp., Seoul, Republic of Korea, 1987), 57.
[176] In-p'yŏng Chŏn, *Han'guk ŭmak changdan ŭi yŏksa wa nolli = History and theory of Korean rhythmic modes (Jangdan)* (Sŏul-si: Chungang Taehakkyo Ch'ulp'anbu, 2005), 501-512.
[177] Chan E. Park, *Voices from the Straw Mat: Toward an Ethnography of Korean Story Singing* (Honolulu: University of Hawai'i Press, 2003), 54.

In *sanjo* performance, each section is played without any interruption, and the performer gradually accelerates the tempo within the section towards the next section. While a complete *sanjo* performance may last from thirty minutes to an hour, simplified shorter versions are also available and may last from five to ten minutes.

When comparing the basic structure of *sanjo* to Isang Yun's *Piri,* the latter clearly bears a similarity to *sanjo'*s divided sections of gradually speeding up, with the exclusion of the last section from m.143. While the first three sections shares various note values in utilizing the *Hauptton* technique, the last section is mainly deals with multiphonic whole notes with fermatas. This completely different sonority created by the newly introduced musical materials separates this section from the rest, and thus should be considered as a long coda or an ending soliloquy. Within Section III, the tempo marking first changes to quarter notes equals circa 100 at m.120 and again changes to *tempo ad libitum* at m.137. For the *tempo ad libitum* part, the final five measure of the third section (mm.138-142), Yun specified in the score that this could be omitted ("*die letzten 5 Takte* Vi - de *ad libitum*"). The optional five measures acts as a transition and suggests that it could be understood as a small coda of the third section. In such case, *Piri* fits into the structural scheme of the *sanjo* that contains the final fastest section of *tan-mori* at the end.

Even if the rhythmic cycle of each section is not directly quoted in *Piri*, the character of each section correlates with how they could be used to produce certain moods in *pansori*. (Table 4) The first section which contains mostly long-valued notes with a decorative beginning gesture creates the magnanimous mood as *chinyang* would do in *pansori*. The second section is more active in comparison to the first, yet its musical gesture does not soar as high as it previously did. This gives off the impression of a more sorrowful quality to the

section much like what *chung-mori* would achieve in *pansori*, even with the louder faster moving notes. In the third section, the rhythm becomes more active than before; the musical line draws many drastic zigzag motions to bringing dynamic contours to the work as the section of *chajin-mori* in *pansori* would usually do. From m.118, where *tan-mori* would be placed in a *pansori*, the double trill appears for the first time in *Piri* creating the final excitement as if to summarize the Taoistic concept of moving within stillness ("action without action ") or *jung jung don*g in one gesture.

6.2.3 *Hauptton* Technique Analysis – Including Other Eastern Point of Views

Piri is considered one of Isang Yun's early works, written not long after he started to develop the *Haupptton* technique. When compared to his other early works, Yun mentioned that the individual melody lines in *Piri* "are less melismatic." Also, he further commented that "in this piece these melodic lines are placed one after another and then begin opening up to exploit vast spaces."[178] Unlike the typical melodic lines found in his later compositions, which have a more organic transition from one line to another, *Piri* exhibits more concentration on the rising gestures of big interval leaps and long sustained notes. Especially in Section I, it is filled with long-held notes that, from the surface, it may give the impression of being static on the page. However, the long notes are the important and interesting notes that it is the task of the performer to give life to the note.

Among the four sections, the first demonstrates the most clear and simple use of the *Hauptton* technique, yet it is the least melistmatic. Since *Piri* was written for a singular melodic instrument, the *Hauptton* or center tone can be easily recognized. In Western music,

[178] Liner notes of Eduard Brunner, Aloys Kontarsky, Akiko Tatsumi, Patric Thomas, and Zdeněk Mácal, *Compositions of Isang Yun. I*, Tokyo, Camerata, 25CM-231~240, 1982.

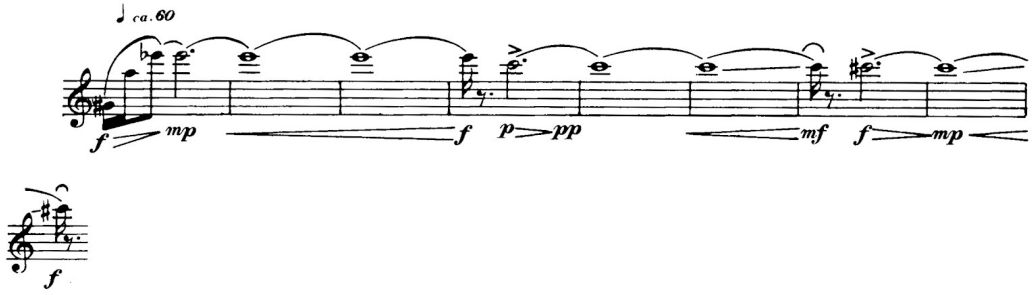
a single note is a clearly defined concept. Its pitch is given and its length is determined on the score. It also could be further defined with dynamics and articulation. The single note, however, functions more as a building block or an alphabet that means something more when placed in context. In contrast, a single note in Eastern music could become a musical event by itself. To help with understanding the concept of note in Eastern music, Yun compared it with ski jumping.[179] In the process of ski jumping, according to Yun, there is a period set aside for preparation, time allowed to build up the energy before actually jumping and one will be able to jump when the energy level peaks. Relating it to the Eastern tone, he remarked that there is also a preparatory step before the tone "jumps up in the air," and the tone will actively move to develop its life and to continue the tone. This jumping gesture is clearly depicted in Section I. For the following discussion, timings given in parentheses refer to Heinz Holliger's recording.[180]

6.2.3.1 Section I (0:00-4:57)

Section I opens with a short but drastic rising gestures of G#4-A5-Eb6 that rests on the Eb6 for more than eleven quarters of duration. After a quick breath, the pitch drops down a minor third to C6 which is held for seven quarters before bending up a quarter tone over four quarters. Then, the pitch begins anew on C#6 that stayed for three quarters before bending up a quarter note during the following four quarters. (Example 8)

[179] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:176-177.
[180] Heinz Holliger, Thomas Zehetmair, Ruth Killius, Thomas Demenga, Elliott Carter, Elliott Carter, Elliott Carter, et al., *Lauds and lamentations [music of Elliott Carter and Isang Yun]* München, ECM New Series, 1848/49 B0000210-02, 2003. (14:51)

Example 8. *Piri*: mm.1-9

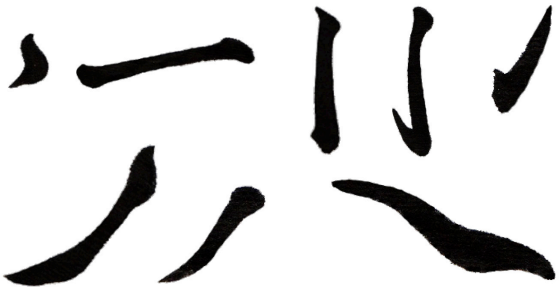


Even if this gesture is given with specific pitches and rhythms over eight measures following the Western notation, it is drived from the Eastern concept of one tone whose life is depicted in the way that Yun did, above. It is a journey of the life of the note that initiated with a quick stroke that settles for a bit before it moves through the different stages. In fact, this kind of gesture, which starts with a short-fast-moving passage that is connected to long-held tones, is found throughout *Piri* and this gesture shows the strong association with the art of calligraphy. (Figure 4 in Chapter 4) In Youngdae Yoo's thesis "Isang Yun: His Compositional Technique As Manifested in the Two Clarinet Quintets," Yoo also agrees that the "strong accents at the beginning or ending of the sustained tone recall, as Yun had suggested, brush strokes of Oriental calligraphy."[181] As shown in Figure 12, even one brush stoke is never simply straight. It contains its own rhythm, movement, and flow within that it is almost complete by itself. In this point of view, this whole first section could be viewed as a piece of calligraphy filled with the long brush strokes that make up the Chinese characters, and ultimately the poetry.

[181] Youngdae Yoo, "Isang Yun: His Compositional Technique As Manifested in the Two Clarinet Quintets" (DMA thesis, Louisiana State University, Baton Rouge, 2000), 41-42.

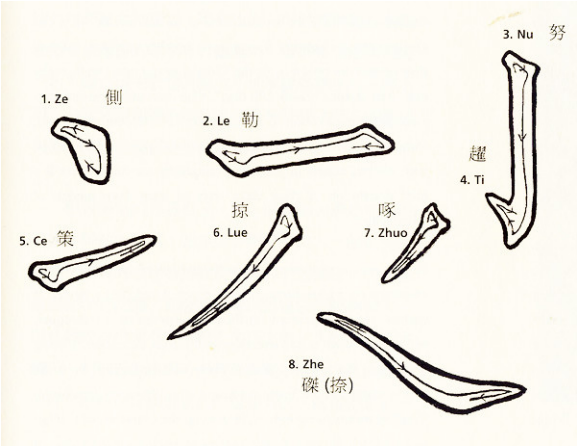
Figure 12. Brush strokes in regular and clerical script calligraphy

Regular Script [182]



Clerical Script

Regular Script with the movement within the stroke[183]



[182] Ngan Siu-Mui, artist, Quebec Canada Montreal Chinese calligraphy, painting and seal carving http://www.ngansiumui.com/School/calendar_calligraphy-class_en.php

[183] Ngan Siu-Mui, artist, Quebec Canada Montreal Chinese calligraphy, painting and seal carving http://www.ngansiumui.com/About/callibook98_chapter07_en.php

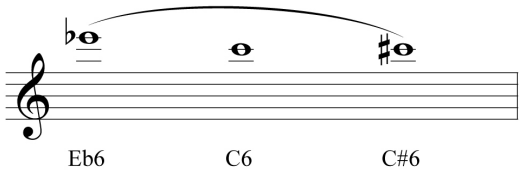
When looking at the musical gestures more as brush strokes of calligraphy, it will be helpful to understand that the *Hauptton* or center tone could be made of more than one pitch whereas it is hard to understand from a Westerner's point of view. Even if Yun assigned specific pitches in a certain register with rhythmic value, it would not mean that every note has the same structural importance. The shorter or fast moving notes are more of the decorative features to the *Hauptton* or center tone and thus should be understood as a gesture rather than as a group of individual pitches. Therefore, it is important to be aware that it is the task of the performer to enliven the center tone and produce the movement within the stillness of the phrase. Moreover, that is why the fast-moving-notes gestures attached to the beginning of the long valued notes, as well as vibrato, glissando, or bending up and down quarter tones should be performed more in the manner of improvisation. Comparing to the rest of the sections, the *Hauptton* line can be easily distinguished in Section I. (Table 5)

Table 5. *Hauptton* analysis in Section I

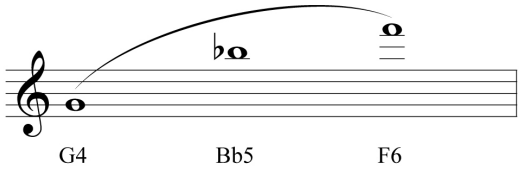
***Hauptton* Phrase**	**Measures**	***Hauptton***	**Movement**	**Placement/characteristics**	***Yin* (-) and *yang* (+)**
Phrase 1	1-9	Eb6, C6, C#6	horizontal movement	upper register	- (+)
Phrase 2	9-20	G4, Bb5, F6	diagonal motion	drastic leap up	+ (+)
Phrase 3	21-27	B3, C4	horizontal movement	lower register	- (-)
Phrase 4	27-36	F#5, G5, C#6	diagonal motion	gradual leap up	+(-)
Phrase 5	37-48	Ab6, F6	horizontal movement	upper register	- (+)
Phrase 6	48-54	A5, Gb6	diagonal motion	drastic leap up	+(+)
Phrase 7	54-61	F4, Ab6, G5, C#4	arch motion	drastic leap up but ends with falling motion	+/-

Example 9. *Hauptton* Phrases in Section I: Phrase 1-7

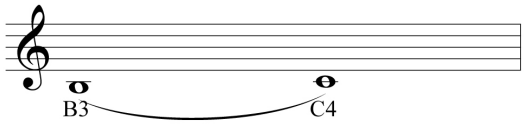
Phrase 1



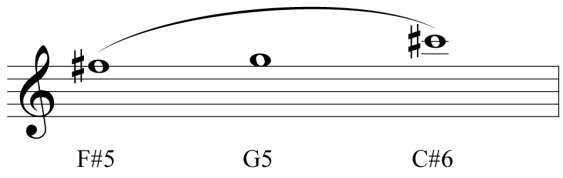
Phrase 2



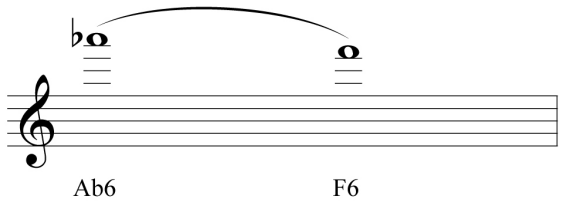
Phrase 3



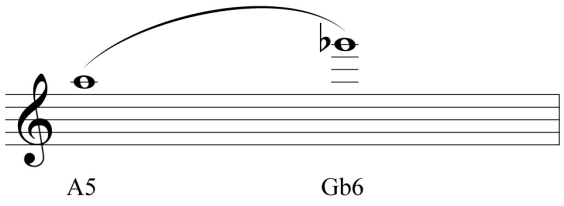
Phrase 4



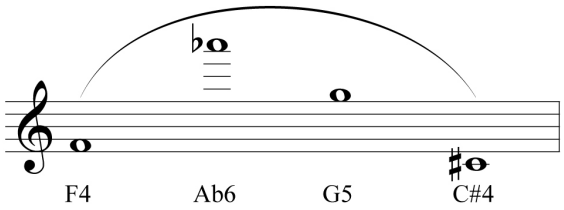
Phrase 5



Phrase 6



Phrase 7



Even if it is hard to notice from the surface, it is noteworthy that his *Hauptton* phrasing also exhibits the dualism of *yin* and *yang.* As Yun has commented, his music is based on Taoism, subtly expressed yet one can clearly see how he balanced the dualism of *yin* and *yang*. In Section I of *Piri*, the *Hauptton* in phrase 1, 3, and 5 shows relatively settled movement and could be considered to have *yin* qualities while phrase 2, 4, and 6 contain more active *Hauptton* movement and to be interpreted to have *yang* qualities. In the table, I have indicated these *yin* and *yang* qualities with the -and + signs. Meanwhile, there is another layer of the subtle *yin* and *yang* dualism observed within the two. Among phrase 1, 3, and 5 of having *yin* qualities, the placement of first and fifth phrase resides in the higher register of the oboe which is considered a quality of *yang* (within *yin*), while the third phrase resides in the lower register -- representative of the qualities of *yin*. In the same way, the more active second and sixth phrase contain *yang* qualities while the fourth phrase shows relatively *yin*

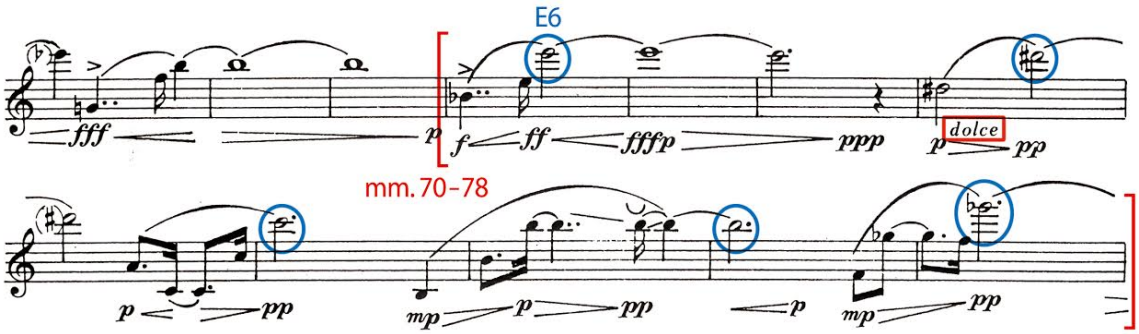
qualities within *yang* qualities. As if summarizing the whole section, the last phrase of the first section has an arch shape.

6.2.3.2 Section II (4:58-8:30)

Section II begins by picking up the same pitch (C#) that ends the first section, yet in a different register (C#5) providing contrast and continuity to the two sections. The tempo of the section is slightly faster, and the majority of the *Hauptton* becomes shorter than previously written while the movement also becomes more agile. From m.73, there is a slight change in character produced by having much longer lines through connecting the *Hauptton* in a more linear motion. Even if the *Hauptton* are placed in different registers, the listener can sense the continuity between m.73 and m.103, across thirty bars. It allows the listener to hear the motion as a one big gesture while within the busy moving notes; and which embraces the Taoist teaching of "the part contains the whole, and the whole contains the part."

An interesting point worth mentioning is that Yun's *dolce* marking at m.73 does not aligned with the *Hauptton* line that starts from m.70. While the *dolce* character starts with a new pattern of dotted rhythms in an implied duple meter starting at m.73, a new *Hauptton* line starts at m.70 on E6.

Example 10. *Piri*: mm.70-78



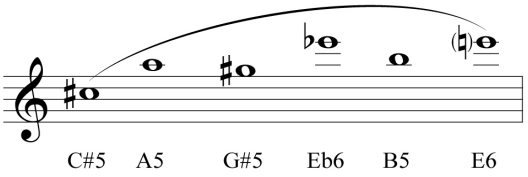
This overlapping of the two phrases, where one begins with the Western classical expression *dolce* and the other begins with his own compositional *Hauptton* line, gives the two different phrases a continuity reminiscent of two different characters connected to each other in calligraphy.

Table 6. *Hauptton* analysis in Section II

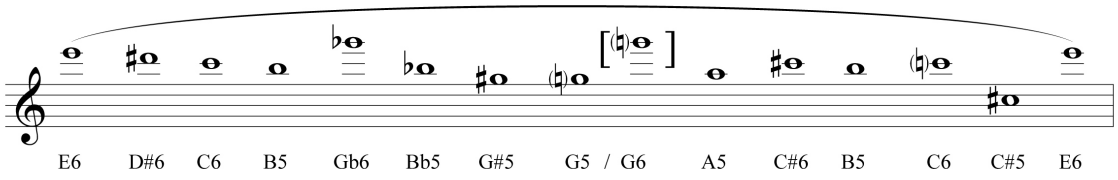
***Hauptton* Phrase**	**Measures**	***Hauptton***	**Movement and characteristics**
Phrase 8	62-72	C#5, A5, G#5, Eb6, B5, E6	diagonal motion; gradual leap up
Phrase 9	70-72; 73-74; 75; 76-77; 78-79; 79-83; 83; 84-89; 89-91; 92; 93-96; 97; 99; 102	E6; D#6; C6; B5; Gb6; Bb5; G#5; G5/G6; A5; C#6; B5; C6; C#5; E6	inverted arch motion
Phrase 10	104-106	C6, Db6	
	106-109	B5, C6	

Example 11. *Hauptton* Phrases in Section II: Phrase 8-10

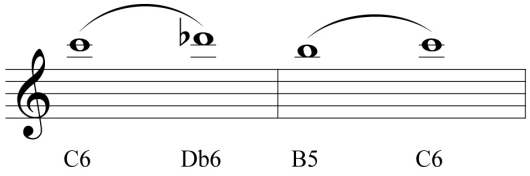
Phrase 8



Phrase 9



Phrase 10



Within the long *Hauptton* in the ninth phrase, its pulse quickens gradually. The rhythmic pattern becomes more complicated and the decorative gestures become more sophisticated as the second section develops. This gradual mutation within the section allows it to create smoother transitions to Section III, making the whole composition more organic. Also, it could be viewed as one of the formal influences from *sanjo* that has the character of gradual changes of sections as discussed previously. Even if *Piri i*s divided into sections of different tempi, the pulse speeds up within each section that it is a more continuous form than the block-like structures of Western music. In addition, it also connects to the Taoist principles of "the whole is the part, and the part the whole" that the whole piece is divided into parts, which are nevertheless seamlessly connected to make the whole.

6.2.3.3 Section III (8:31-10:32)

The first part of Section III offers a different texture when compared to the previous sections and introduces a new dimension to the composition. While the previous sections had a prominent *Haupttton* line throughout, the third section contains no clear sense of *Hauptton*. Yet some notes are more stressed than others, by placing them on the last beats of the rising gestures. The stressed notes, for example the quarter notes placed at the end of each rising gesture in the first two measures of Section III, create a sense of beat in the beginning of the section and therefore bring a quite different atmosphere compared to the neighboring sections. At m.115, the glissando effect that was a prominent characteristic in previous sections connects it back to the end of Section II. Even if Section III is in a faster tempo and begins with a new character, when compared to the previous two sections, the glissando at the end of the long notes in m.117 provides a clear connection to the end of Section II.

The second part of the third section is characterized by the double trill that is reminiscent of the *yosung*, an embellishment used in traditional Korean music. *Yosung* is somewhat similar to Western vibrato and is applied to long notes played by Korean string instruments such as the *kayakem* or *komungo*. However, even if the use of vibrato or trill on a long note is one of many Eastern traits, it is notated in *Piri* as a double trill and hence it is difficult to directly relate this effect to the *yosung.* It would be more appropriate to consider this effect as an inspiration rather than a direct quote of *yosung*. The notes with the double trills could indicate a *Hauptton* line. But, since the second part of Section III is in a faster tempo in comparison to Section I and the melodic line itself is blurred by the double trills, the main tone can be difficult to recognize by ear.

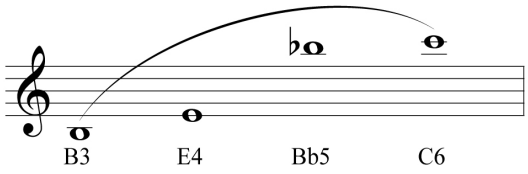
The optional third part of Section III presents the closest imitation to the sound of a *piri*. Its ambiguous pitch concept and glissando immediately recalls the *piri* playing of *Chajin-mori* or *Tan-mori* in *sanjo* performance. Even if it doesn't contain a *Hauptton*, it is one of the most Eastern sections in *Piri* because of its strong resemblance to the sound of a *piri* and its performance practice.

Table 7. *Hauptton* analysis in Section III

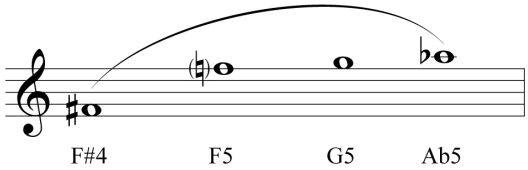
	Hauptton Phrase	Measure	*Hauptton*	Movement and characteristics
Part 1	(Emphasized notes)	110-115	(G#6, E6, D6, E6, F6, G#6, GB6, G6)	no *Hauptton* line
	Phrase 10'	115-117	(C), C#6	glissando effect and C# connects to the end of Section II
Part 2	Phrase 11	118-121	B3, E4, Bb5, C6	diagonal motion; mostly drastic leap up
	Phrase 12	122-125	F#4, F5, G5, Ab5	
	Phrase 13	125-131	D4, E5, C6, C#6, Bb5, Db6	
	Phrase 14	132-137	Bb3, F6, D6	
Part 3	Phrase 15	138-142	n/a	wave motion

Example 12. *Hauptton* Phrases in Section III: Phrase 11-14

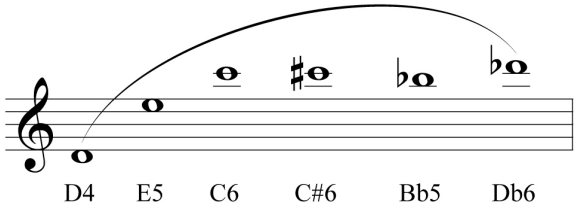
Phrase 11



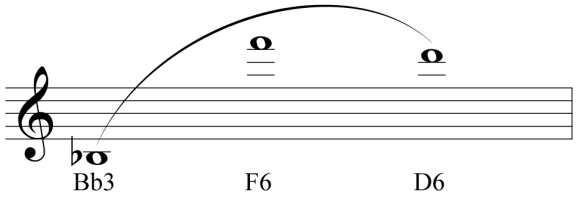
Phrase 12



Phrase 13



Phrase 14



6.2.3.4 Section IV (10:33-14:51)

The previous three sections of *Piri* could be seen as one continuous whole due to their close relationship to the *piri*, its sound, and its formal similarity with *sanjo.* From this perspective, Yun could have ended the piece by increasing the tempo much quicker in the way that *sanjo* does with the climactic ending in the high register and connecting the prevalent rising gestures. However, Yun decided to conclude the piece in a calm and *misterioso* manner. Yun remarked that Section IV "consist solely of multiple tones (multiphonics), which signify his earnest prayer."[184] Therefore, instead of using *Hauptton* technique, he incorporates a new texture into the piece. The measureless section is filled with multiphonic whole notes, each prolonged by a fermata.

[184] Liner notes of Eduard Brunner, Aloys Kontarsky, Akiko Tatsumi, Patric Thomas, and Zdeněk Mácal, *Compositions of Isang Yun. I*, Tokyo, Camerata, 25CM-231~240, 1982.

In relating this piece to his personal hardship around the time, the composition effectively became a personal essay that depicts a story of "a convict confined in a prison" whose "spirit and thoughts are free to wander far and wide."[185] From this point of view, the previous three sections focused on his mental attitude regarding his arrest and imprisonment, such as his hope and freedom even if he was physically captive. In contrast, Section IV is a reflection of his physical reality that there is nothing he could do but pray. Even if Yun used whole notes with fermatas to depict the stillness of the cell, its very slow musical line still ascends as if confirming that Yun would continue to try to fly again.

6.2.4 Twelve-Tone Technique Analysis – Including Other Western Points of View

The majority of *Piri* follows twelve-tone technique strictly. *Piri* was written within Yun's Second European Period, when he was started to develop his *Hauptton* technique, and during the time his compositions still show prominent influence of Western compositional techniques of the time, including twelve-tone technique. Even if he utilized twelve-tone technique in other oboe works, they appear only in fragments. *Piri* is the only one of his oboe works that uses strictly twelve-tone rows. Thus, this composition could be used as an exemplary work of twelve-tone technique class in a music theory course to create a matrix and to observe how the tone rows appear in the composition. This document includes the entire process of making the matrix of the primary series.

The original row of *Piri* is (G#, A, Eb, C, C#, G, F#, D, E, Bb, B, F). The first note of the tone row, G#, is designated as number 0 and all the twelve pitches will be arranged chromatically by their numerical value, thus all the numbers from 0 to 11 will be used to

[185] Ibid.

refer to these classes. The numbers for each note is the following: G#=0, A=1, A#=2, B=3, C=4, C#=5, D=6, D#=7, E=8, F=9, F#=10, G=11. Matching each number and pitch of the original row, the original row pitch class will be (0, 1, 7, 4, 5, 11, 10, 6, 8, 2, 3, 9) and it will become the numerical notation of the Primary Row.

To create the matrix, we make a graph that is 12 boxes by 12 boxes and start filling out the matrix by putting the pitch classes in the first row of the matrix. It will be called Primary row 0, or 'P0'. Appearance of the 'P0' can be transformed in four basic ways as follows: Transposition up or down will be given 'Px'; reverse in pitch will be given Inversion ('I'); reverse in time will be given Retrograde ('R'); and the combination of retrograde and inversion will be given the Retrograde-Inversion ('RI'). In the matrix, Primary rows ('Px') are read left to right; Inversion rows ('Ix') are read top to bottom; Retrograde rows ('Rx') are read right to left; and Retrograde-Inversion rows ('RIx') are read bottom to top.

Table 8. Matrix in process

	I0												
P0	0	1	7	4	5	11	10	6	8	2	3	9	R0
	(12-1) 11												
	(12-7) 5												
	(12-4) 8												
	(12-5) 7												
P1	(12-11) 1	(1+1) 2	(1+7) 8	(1+4) 5	(1+5) 6	(1+11) 0	(1+10) 11	(1+6) 7	(1+8) 9	(1+2) 3	(1+3) 4	(1+9) 10	R1
P2	(12-10) 2	3	9	6	7	1	0	8	10	4	5	11	R2
	(12-6) 6												
	(12-8) 4												
	(12-2) 10												
	(12-3) 9												
	(12-9) 3												
	RI0												

After filling in the first row of the matrix (‘P0’), we complete the first column (‘I0’). To find the number for the second box of the first column, take the second number of Primary row and subtract it from 12. 1 is the second number in Primary row, therefore 11 will be given to the box (12-1=11). 7 is the third number in Primary row, therefore 5 will be given to the next box (12-7=5). Continue this pattern and fill out the entire first column. The numbers for the first column (‘I0’) will be (0, 11, 5, 8, 7, 1, 2, 6, 4, 10, 9, 3). To fill in the rest of the matrix, start with adding the ‘I0’ with the ‘P0’. Find the 1 in the ‘I0’ column and add 1 to each numbers in ‘P0’ to complete the ‘P1’. When the sum becomes greater than 11,

subtract 12 from the sum. This is because there are only 12 pitches and we are only using number 0 to 11 in twelve-tone matrix. The number for the second box of the 'P1' is 2 (1+1), the number for the third box is 8 (1+7), and so on. Thus, what we get for the 'P1' is (1, 2, 8, 5, 6, 0, 11, 7, 9, 3, 4, 10). Find the 2 in the 'I0' column and follow the same process to obtain the numbers of the 'P2' which becomes (2, 3, 9, 6, 7, 1, 0, 8, 10, 4, 5, 11). If continued in this pattern, the complete matrix should look like the table 8.

Yun utilized two twelve-tone series, a primary and secondary series, yet most of the piece's notes are derived by the primary series. The secondary tone series appears only in Section III for a brief period of time.

Table 9. Matrix of the primary series

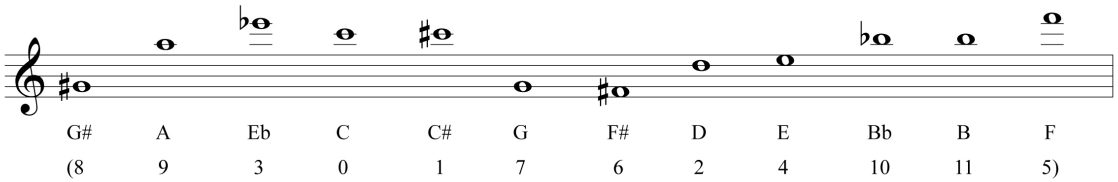
		I1	I7	I4			I10						
	0	1	7	4	5	11	10	6	8	2	3	9	
P11	11	0	6	3	4	10	9	5	7	1	2	8	R11
P5	5	6	0	9	10	4	3	11	1	7	8	2	R5
P8	8	9	3	0	1	7	6	2	4	10	11	5	R8
	7	8	2	11	0	6	5	1	3	9	10	4	
	1	2	8	5	6	0	11	7	9	3	4	10	
P2	2	3	9	6	7	1	0	8	10	4	5	11	R2
	6	7	1	10	11	5	4	0	2	8	9	3	
	4	5	11	8	9	3	2	10	0	6	7	1	
	10	11	5	2	3	9	8	4	6	0	1	7	
	9	10	4	1	2	8	7	3	5	11	0	6	
	3	4	10	7	8	2	1	9	11	5	6	0	
							RI10						

Table 10. Matrix of the secondary series

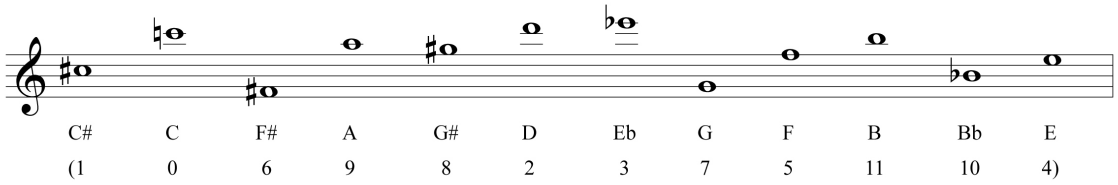
	I0					I1							
	0	3	4	8	7	1	2	10	11	9	5	6	
	9	0	1	5	4	10	11	7	8	6	2	3	
P8	8	11	0	4	3	9	10	6	7	5	1	2	
	4	7	8	0	11	5	6	2	3	1	9	10	
	5	8	9	1	0	6	7	3	4	2	10	11	
	11	2	3	7	6	0	1	9	10	8	4	5	
	10	1	2	6	5	11	0	8	9	7	3	4	
	2	5	6	10	9	3	4	0	1	11	7	8	
	1	4	5	9	8	2	3	11	0	10	6	7	
	3	6	7	11	10	4	5	1	2	0	8	9	
P7	7	10	11	3	2	8	9	5	6	4	0	1	
	6	9	10	2	1	7	8	4	5	3	11	0	

Among the total of 96 possible rows that could be formed from the two matrixes, as each twelve-tone row can be manipulated into 48 forms, Yun used only a limited number of tone rows; thirteen rows from the primary series and four rows from the secondary series. From the primary series, its primary form, 'P8' opens *Piri* and it appears from measure 1 to measure 20 in Section I. Its inverted form, for example, 'I1', is presented from measure 62 to 70 in Section II. The examples of its Retrograde and Retrograde-Inversion forms are presented from measure 113 to measure 114 ('R11') and from measure 123 to measure 130 ('RI10') in Section III, respectively.

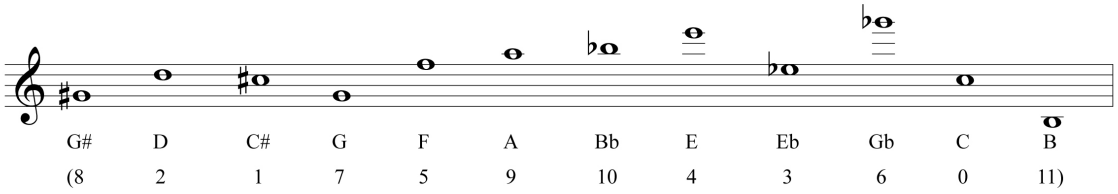
Example 13. Assigned pitches of 'P8' (mm.1-20 in Section I)



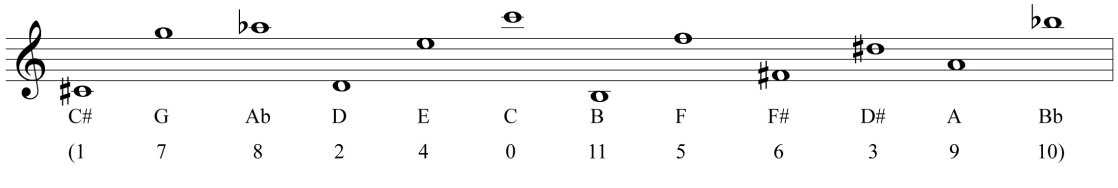
Example 14. Assigned pitches of ' I1' (mm.62-70 in Section II)



Example 15. Assigned pitches of 'R11' (mm.113-114 in Section III)



Example 16. Assigned pitches of 'RI10' (mm.123-130 in Section III)



The order of the rows' appearances can be found in Table 11. The table only includes complete tone rows; there are a few measures of music unaccounted for in the table (the end of Section II and III) because they are not part of the tone row.

Table 11. Order of the tone row appearance in each section

Sections	Series	Tone row	Measure number of each row entrance
Section I	Primary	P8 - P11 - P2 - P5 - I10	1 – 21 – 41- 48 – 51
Section II	Primary	I1 - I4+ - I7 - P11 - I1	62 – 70 – 84 – 94 – 99
Section III	Secondary	P7 - I10 - P8 - I1	110 – 111 – 111 – 112
	Primary	R5* - R11 - R2 - R5 - RI10	113 – 113 – 114 – 115 – 123
Section IV	Primary	R8 - R8	143 - (n/a)

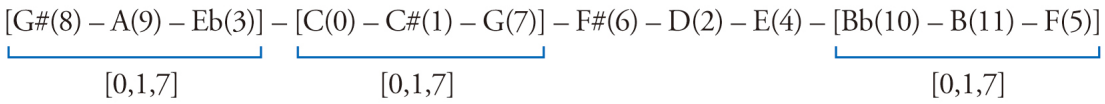
* incomplete rows
+ tone row appears with additional note(s) not in the original row
n/a no measure number available in section IV

It is remarkable to observe how he selected the tone rows for *Piri*. Yun used only a limited number of rows and meticulously chose the complementary rows in the organization of the composition. In Section I, Yun mainly used 'P' rows, while the second section includes mostly 'I' rows. In Section III, he introduced the new secondary series yet only four rows were used with short-note values and returned to the primary series of which mainly 'R' rows were used. In the last section, Yun only used one 'R' row from the primary series. What makes the organization of *Piri* more cohesive is that, in fact, the rows that he chose for each section are strongly related to the rows from the first section. As it is clearly shown in the matrix, 'P8' in Section I is transformed to 'I4' and 'R8' in Section II and IV respectively. Also, 'P11' in Section I is reflected in 'I1' and 'R11' in Section II and Section III respectively while 'P2' in Section I is mirrored by 'I10,' 'R2,' and 'RI10,' all appeared in Section III. 'P5' in Section I is mutated to 'I7' and 'R5' in Section II and III respectively, so that every row from the primary series used in *Piri* is closely related to one another. Even if

the composition follows the twelve-tone technique strictly, his choice of rows reveals the Taoistic teaching of balance and harmony.

One important musical feature that characterized the piece is its rising gestures. While the awareness of the twelve-tone rows that govern the composition is hardly audible in performance, the performer may want to emphasize the unique gesture of rising three notes in order to demonstrate Yun's compositional intention in organizing the composition. When observing the fragment of the tone row closely, it is not hard to notice a pattern that repeats within twelve notes that connects to the iconic gesture of the composition. The 'P8' of Section I, for example, contains a three-note fragment that is repeated three times. It consists of one stepwise motion (one semitone apart) followed by the interval leap of six semitones. Figure 13 illustrates the relationship between each pitches and identifies the pitch-class set of (0,1,7) that is aurally easily recognized.

Figure 13. The three-note segments in 'P8' tone row



However, when observing the row closely, there is a hidden (0,1,7) pitch-class set and furthermore reveals that the tone row is based on this feature. Figure 14 further illustrates the subtler secondary pitch-class set of (0,1,7) that is not as easily identifiable as the primary pitch-class set.

Figure 14 (0,1,7) pitch-class set in ‘P8’ tone row

Primary

[G#(8) – A(9) – Eb(3)] – [C(0) – C#(1) – G(7)] – F#(6) – D(2) – E(4) – [Bb(10) – B(11) – F(5)]

[0,1,7] [0,1,7] [0,1,7]

Secondary (same row as above)

G#(8) – A(9) – Eb(3) – C(0) – [C#(1) – G(7) – F#(6)] – D(2) – E(4) – Bb(10) – B(11) – F(5)

[0,1,7]

Thus not only the rest of the ‘P’ rows, but also all the other rows (‘P’, ‘R’, ‘I’, and ‘RI’ rows) made from the primary matrix will contain the same pitch-class set of (0,1,7). Figure 15 shows the examples of the form.

Figure 15. (0,1,7) pitch-class set in ‘P11’, ‘I1’, ‘R11’, ‘RI10’ tone row

‘P11’

[B(11) – C(0) – F#(6)] – [D#(3) – E(4) – Bb(10)] – A(9) – F(5) – G(7) – [C#(1) – D(2) – Ab(8)]

[0,1,7] [0,1,7] [0,1,7]

[0,1,7]

‘I1’

C#(1) – C(0) – F#(6) – A(9) – G#(8) – D(2) – Eb(3) – G(7) – [F(5) – B(11) – Bb(10)] – E(4)

[0,1,7]

‘R11’

[G#(8) – D(2) – C#(1)] – G(7) – F(5) – A(9) – [Bb(10) – E(4) – Eb(3)] – [Gb(6) – C(0) – B(11)]

[0,1,7] [0,1,7] [0,1,7] [0,1,7]

‘RI10’

C#(1) – [G(7) – Ab(8) – D(2)] – E(4) – C(0) – B(11) – F(5) – F#(6) – D#(3) – A(9) – Bb(10)

[0,1,7]

The secondary matrix also contains the pitch class-set of (0,1,7). Even though it is not as severe as the primary matrix, the pitch class-set is still present in the same layers as the ones in the primary matrix.

Figure 16. (0,1,7) pitch-class set from the secondary matrix

‘I1’

C#(1) – A#(10) – A(9) – [F(5) – F#(6) – C(0)] – B(11) – Eb(3) – D(2) – E(4) – G#(8) – G(7)

[0,1,7]

[0,1,7]

In other words, the three-note segment, all viewed as the (0,1,7) pitch-class set, is the major unit that governs Section I as the majority of this section consisted of ‘P’ rows. Consequently, the rest of the sections that are based on the rows driven from it also exhibit the (0,1,7) pitch-class set. Even if it is not noticeably audible when compared to Section I due to its rhythmic variations and phrasing, the (0,1,7) pitch-class set is the unit that governs, and therefore unifies, the whole composition.

6.3 Performance Issues – Relating Eastern Concepts to Western Techniques

6.3.1 Advanced Techniques Relating to the Eastern Performance Techniques

Piri includes numerous advanced techniques; double trills, rolling notes, glissando, bending up or down (a quarter tone at most), and multiphonics of the performer's own choice in Section IV. Yun specified the marking and how to play them on the first and last pages along with the score so that the performer will be guided as they learn the music. Still, most of the advanced technique, such as glissando, double trill, or rolling tone, which adhere to Western classical notation can be found with full explanation in *Oboe Unbound: Contemporary Technique*s by Libby Van Cleve[186] and a discussion of quarter tone fingerings can be found in *The Techniques of Oboe Playing: a Compendium with Additional Remarks on the Oboe d'amore and the Cor anglais* by Peter Veale[187] while the incremental quarter tone higher and lower shape is less commonly found. The Boosey & Hawkes edition includes a fingering chart notated by Georg Meerwein, the dedicatee of the composition. Since the composition exhibits numerous standard advanced techniques that are often used in other contemporary compositions, it would work nicely to have *Piri* in an introductory class of the advanced oboe technique for upperclassmen in the university curriculum.

Although the piece is notated in typical Western advanced technique notation, the effects were meant to evoke the Eastern sound of the *piri*. In other words, it would be helpful for performers to understand the special effect in context of traditional Korean performance practice. In fact, using Eastern performance technique in Western instruments is not only found in *Piri* but also in his other compositions. Each movement of *Colloides sonores* for

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[186] Van Cleve, Libby. *Oboe Unbound: Contemporary Techniques*. Lanham, Md: Scarecrow Press, 2004.

[187] Veale, Peter. *The Techniques of oboe playing: a compendium with additional remarks on the oboe d'amore and the cor anglais = Die Spieltechnik der Oboe : ein Kompendium mit Anmerkungen zu Oboe d'amore und Englischhorn*. Kassel: Bärenreiter, 1994.

string orchestra (1961), for example, is inspired from the sound of *kokyu*, *komungo,* and *Yanggum* respectively and *Glissees* for solo cello (1970) also exhibits various traditional Korean string instrument performance techniques.

First of all, there are names to refer to each performance technique in Eastern culture. *Sigimsae* refers to the general improvisatory decorative figures added to support structural notes. The fast moving gesture attached to the front of the structural notes as well as pitch fluctuations are all considered to be the various kinds of *sigimsae* in *piri* playing. The degree of how much *sigimsae* to use varies depending on the genre of the music. Court music, for example, uses subtler *sigimsae* within a smaller pitch range. Coralie J. Rockwell commented in the article on 'Trends and Developments in Korean Traditional Music Today' that "folk music, and forms derived from it, such as *kayagum sanjo*, displays a wide variety of vibrato, glissando (sliding) and other delicate ornaments that often begin three or even five pitches above the basic tone being produced."[188] *Piri* exhibits a strong relationship to *sanjo* and utilizes various kind of *sigimsae* that the application of *sigimsae* is visualized by utilizing the advanced technique notation.

Also, Yun not only limited the use of *sigimsae* that is found in folk music played by the *piri* but also included some of the Eastern string instruments' technique where the use of decoration of the tone is more prominent and characterized than that of wind instruments'. In traditional Korean string-playing, the use of ornaments is called *nonghyeon*; different types of *nonghyeon* are distinguished according to the manner of execution. Basic types of *nonghyeon* include *yoseong*, which translate as "vibrating sound", *toeseong* - "retreating or

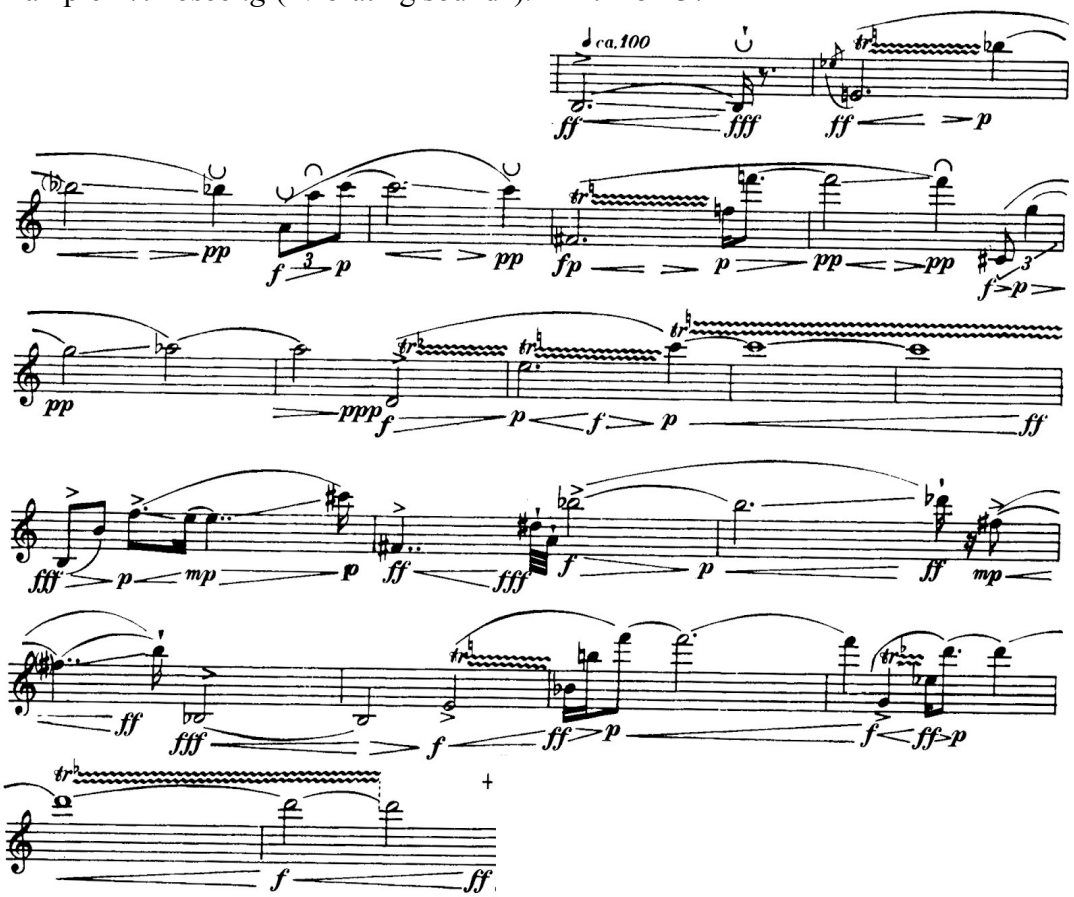
[188] Korean National Commission for UNESCO, *Traditional Korean Music* (Seoul, Korea: Si-sa-yong-o-sa Publishers, 1983), 109-110.

declining sound" and *chuseong* - "pushing up sound."[189] *Yoseong* could be translated as pitch vibrations, microtonal shadings, or trills on long notes in Western terms. In *Piri, Yoseong* appears as double trill in Part 2 of Section III. (Example 17) *Toeseong* is closer to rising and falling pitches or tone shading that could appear as a slide from a high note to a low note. In contrast, *chuseong* appears as a slide from a low note to a high note in Western notation. Along with the effect of the rising gesture, the *chuseong* effect is attached to the end of a note and is notated as a glissando.[190] (Examples 18, 19, and 20) Separate or together with the *chuseong*, *toeseong* also appears throughout the *Piri*. (Examples 21 and 22) But, more often, a combination of the *toeseong* and *chuseong* appears creating curved lines of scooping gestures. (Examples 23, 24, and 25) As the examples present, quarter-tone up or down markings are usually attached to the end of a glissando implying that the Eastern concept of pitch is not equivalent to the Western concept of pitch. The marking does not necessarily mean that they should be mathematically correct. It is more of the gesture that shows flexibility and freeness in Eastern music.

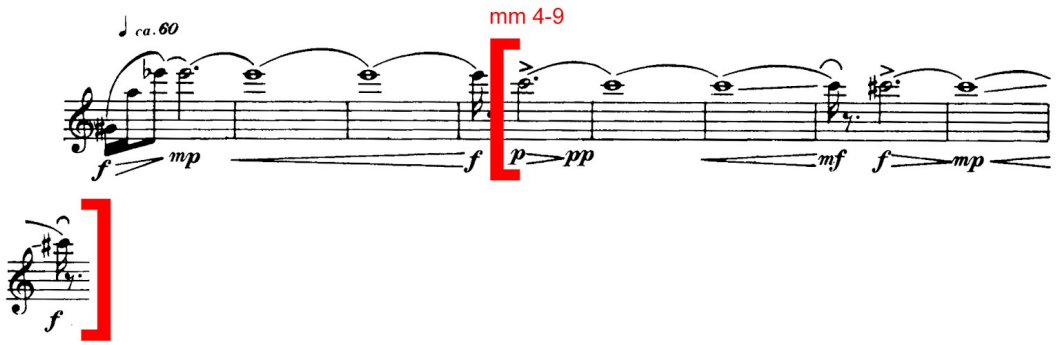
[189] Inhwa So, *Theoretical Perspectives on Korean Traditional Music: An Introduction* (Seoul, Korea: National Center for Korean Traditional Performing Arts, Ministry of Culture and Tourism, 2002), 78-79.

[190] Christian Martin Schumidt commented that there are more than fifteen kinds of glissandos that used in Korean traditional music performances. Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 240.

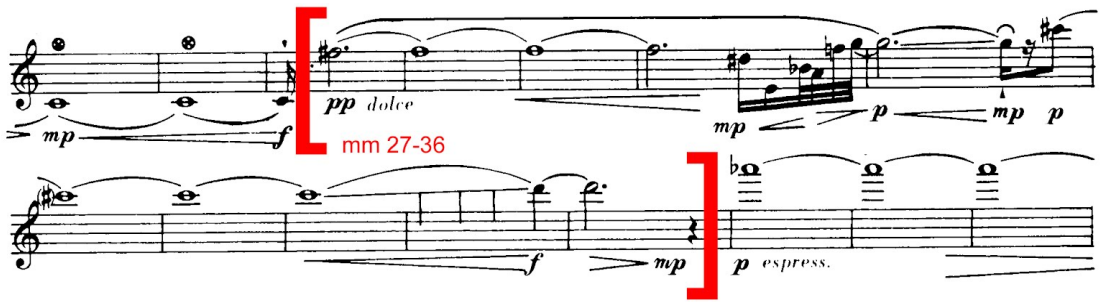
Example 17. *Yoseong* (“vibrating sound”)*:* mm.118-137



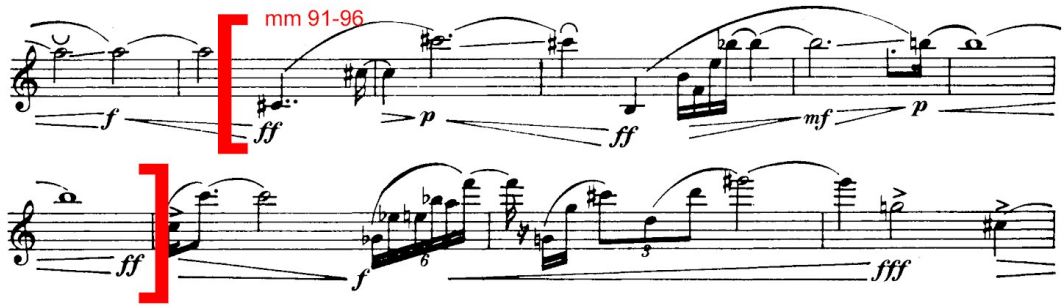
Example 18. *Chuseong* (“pushing up sound”): mm. 4-9



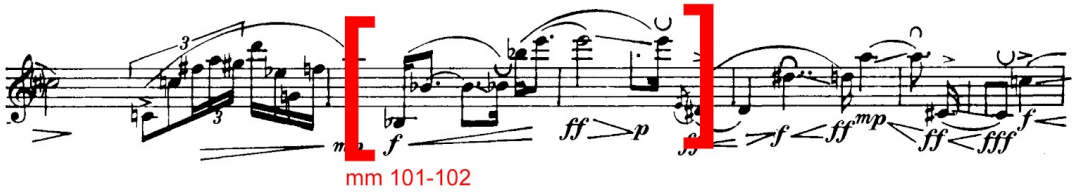
Example 19. *Chuseong:* mm. 27-36



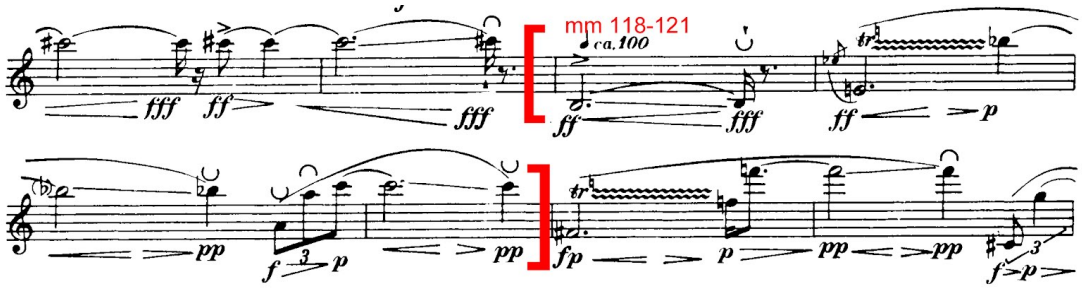
Example 20. *Chuseong:* mm. 91-96



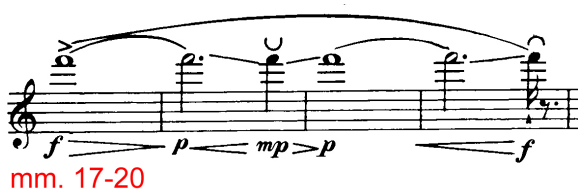
Example 21. *Toeseong* ("retreating or declining sound"): mm. 101-102



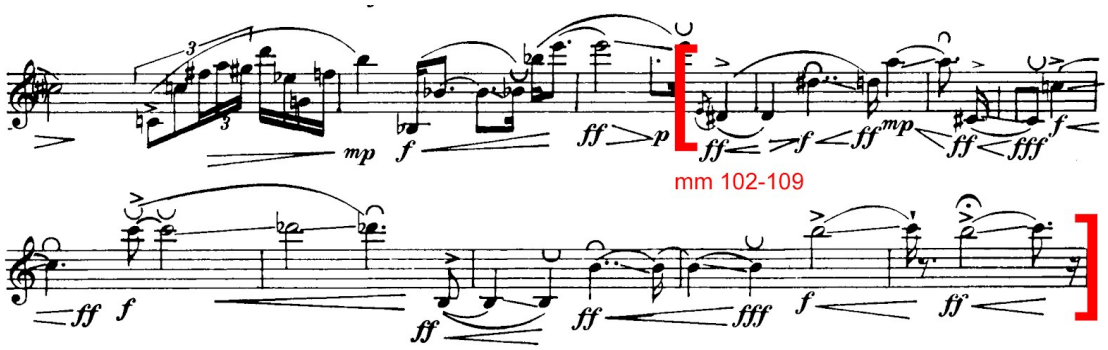
Example 22. *Toeseo*ng: mm. 118-121



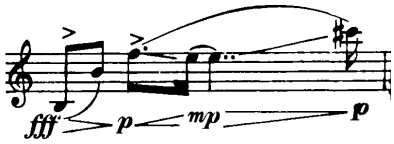
Example 23. Combination of *Toeseong* and *Chuseong*: mm. 17-20



Example 24. Combination of *Toeseong* and *Chuseong*: mm. 102-109



Example 25. Combination of *Toeseong* and *Chuseong*: m. 129



Meanwhile, multiphonics used in Section IV provokes different kind of Eastern quality. In traditional *piri* performance, there is no such a sound close to multiphonic tones produced by the oboe. However, Yun's choice of utilizing this special sound effect successfully presents the concept of "action without action" (jung-jung-dong), one of the important principles of Taoist philosophy. The tension created from the multiple notes played simultaneously creates the inner action while the tone is hold for a several seconds depending on the performer's choice of the length. However, instead of providing the specific fingerings for the multiphonics, Yun left it for the performers to decide how to produce the sound effect.

Like the oral tradition of traditional *piri* teaching, Yun avoided specific written instruction and only agreed to include one rendition of how to produce the sound. Also, how this entire section is written shows his intention of avoiding any specific directions; no clear sense of measure, rhythm, or time. Thus, the publisher's version of Meerwein's fingering should be considered as an example of one of the oboists' renditions and each performer should look for their own mixture of the various colors that creates the movement in stillness by oneself as Yun desired.

6.3.2 Tempo and Meter

Yun's notation for *Piri* follows a classical format in that he utilizes metronome markings providing guidance to performers about the tempo of each section. However, Yun remarked that the Eastern concept of time from that of the West is totally different.[191] For Westerners, he writes, time is an absolute concept. Based on the concept of time, Western music gained its formal structure by varying tempos. Thus, the contrast of the slow and fast tempos offers the bigger structural frame. On the other hand, Eastern music does not seek dramatic change. If the tempo changes, it is usually gradual and subtle that it gives the sense of one while the Western musical construct exhibits rather block-like structure by alternating fast and slow movements.

Clearly, Yun's metronome marking for each section in *Piri* shows that his choice of tempo is not in any way extreme, but natural and moderate with the pulse accelerating toward the next section in a very subtle way that it should give a feeling of one big section rather than four different sections. Yun commented that even if he uses metronome markings in his

[191] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:179.

compositions, they are not definitive.[192] They are there for a practical reason to provide a guide to the performers, yet there is not much difference between 60, 50, or 80. Yun further explained that the reason is that each section already contains two different tempi within the section achieved by utilizing the *Hauptton* technique. Furthermore, there is another smaller concept of fast and slow within the *Hauptton* lines. Thus, performers shouldn't restrict themselves too strictly with the metronome markings and rather, pay more attention to the relative speeds within each section. It is all about gestures and the concept of *yin* and *yang* thus a mathematically precise approach is unnecessary. This explains the absence of meter marking in *Piri* as well. It should sound free and comfortable, balanced and moderate. Yun believed that music is not something that one can make but should give birth to.[193] Music is already there, and Yun would write down what was already flowing in its natural form. In this point of view, intentional drama or climax created by choosing an extreme tempo for each section would be inappropriate in Yun's music.

6.3.3 Vibrato

Finally, an important issue that needs to be mentioned from a performer's perspective is the vibrato. *Piri* is comprised of several long-held notes and thus a performer should pay close attention to how he/she plays the sustained notes and approach them with an Eastern concept of tone. Even if Yun did not include specific instructions in the score, he guided the performer to refer to "the manner of interpretation of the original instrument *piri*."[194] Yun

[192] Ibid.
[193] Ibid., 185.
[194] Sleeve notes of Eduard Brunner, Aloys Kontarsky, Akiko Tatsumi, Patric Thomas, and Zdeněk Mácal, *Compositions of Isang Yun. I*, Tokyo, Camerata, 25CM-231~240, 1982.

envisioned to producing the sound of *piri* through oboe that is not exactly same as how one would apply vibrato in Western classical music.

The Eastern vibrato is in fact very different than that of the West. In Western music, the addition of vibrato should enhance the tone while adding expressiveness to the sound. More importantly, it will be not correct if vibrato hinders the pitch center. Martin Schuring comments that vibrato is "decoration." He remarks vibrato "is not an essential part of the sound, but an expressive device used to help explain the music."[195] However, with certain instruments, such as the clarinet and French horn, there has been a tradition against the use of vibrato in Western classical music.[196] In Western classical music, it could be envisioned as a kind of expression that is related to the mood of the music. In contrast, the vibrato is a constant in the Eastern concept of the tone. It is not optional to add or to leave out. It is almost impossible to isolate vibrato from the tone itself. Vibrato is what makes the tone alive; thus its depth, speed, and wave shape could vary in much further degree than Western classical music that it could go beyond the pitch. Regarding the concept of tone relating to the pitch, a *kayageum* player Hwang Byung-ki wrote the following:

> In playing the *komungo* and the *piri*, a tone with a pitch of four degrees above can be played. In the first case, this happens by pushing the string laterally on the fret, and in the latter case by applying great pressure to the reed with the breath and holding it tightly between the lips. Thus it can be seen that the way in which every tone is produced is dynamically linked to its pitch and its tone coloration.[197]

Also, in Korean music, vibrato is one of two tonal aspects, the other being glissando, that is unique to each performer and is applied differently whether the music is folk or upper-

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[195] Martin Schuring, *Oboe Art and Method* (Oxford: Oxford University Press, 2009), 25.
[196] Arthur Weisberg, *The Art of Wind Playing* (New York: Schirmer Books, 1975), 57.
[197] Hwang Byung-Ki, "Some Notes on Korean Music and Aspects of its Aesthetics," The World of Music, vol. 27-2, p.41. Quoted from Inhwa So, *Theoretical Perspectives on Korean Traditional Music: An Introduction* (Seoul, Korea: National Center for Korean Traditional Performing Arts, Ministry of Culture and Tourism, 2002), 78-79.

class since the folk-vibrato is usually wider than the one found in court music. Not only does the vibrato exhibit the genre and the performers' musicality and characters, but it will also identify the mode since the most important note, the central tone, should have more vibrato than the rest.[198] *Survey of Korean Arts* organized by the National Academy of Arts offers how vibrato could be specifically applied:

> In *chŏngak* (court music) notes one beat or less in duration are vibrated from the beginning; notes of two beats are sustained for one beat without vibrato and then shade into vibrato on the second beat. In folk music all vibrated notes are vibrated from the beginning irrespective of duration. The folk vibrato is also much wider than the *chŏngak* vibrato and differs correspondingly in expressive quality. To the ear unaccustomed to Korean music, the most prominently vibrated tone tends to have a "dominant" sound since the tone a fourth above it is generally sustained without vibrato. However, it must be stressed that the vibration of the central tone is one of the identifying characteristics of Korean musical style.[199]

Taking into consideration the Eastern concepts of vibrato, one should look for more variety and flexibility so to make the long notes more interesting in the way that Eastern traditional music conceives of developing the tone. Christian Martin Schmidt remarked that there are more than twenty kinds of vibratos used in traditional Korean music[200] and it would be impossible to truly understand the whole spectrum of the vibrato, yet there are some commonly found Eastern features in vibrato. One observation is that "the width of vibration on a single note in traditional Korean music is normally much wider than in Western music."[201] In Korean music, a wide vibrato is prominent in the performance of both court and folk music performed by plucked, bowed, and wind instruments; even vocal music.[202] Also

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[198] National Academy of Arts, *Survey of Korean Arts* (Seoul: National Academy of Arts, 1973), 93.
[199] Ibid.
[200] Sŏng-man Ch'oe and Ŭn-mi Hong, *Yun I-sang ŭi ŭmak segye* (Sŏul: Han'gilsa, 1991), 240.
[201] Hyo Jung Kim, "Combining of Korean Traditional Performance and Recent German Techniques in Isang Yun's Kontraste, Zwei Stücke Für Violine Solo (1987)" (DMA thesis, University of North Texas, 2010), 13.
[202] Keith L. Pratt, "Korean Music: Its History and Its Performance" (London: Faber Music in association with Jun Eum Sa Pub. Corp., Seoul, Republic of Korea, 1987), 57.

of note, it is forbidden for a singer to perform in *pansori* with a quivering narrow vibrato.[203] The Eastern vibrato could sound somewhat wobbly and even unpleasant for Western ears without understanding the true concept of vibrato that has to do with the tone and life in it. Also, while the consistency of the vibration is highly valued in Western music, it would be something that is taboo in the Eastern aesthetic point of view. Listening to a few minutes of traditional Eastern music will provide an idea of how Yun envisioned *Piri* should sound on an oboe. Moreover, the openness to explore and embrace something that may seem to go against traditional Western oboe techniques would be one of the most crucial attitudes that a performer should have in approaching *Piri*.

[203] Byong Won Lee and Yong- Shik Lee, eds. *Music of Korea* (Seoul, Korea: National Center for Korean Traditional Performing Arts, 2007), 121.

Chapter 7: Recording Review

A first time listener would wonder what the title *Piri* means. Upon finding out, the listener would be thinking about how a classically-trained oboist or clarinetist would express the foreign instrument, *Piri* in his or her own way. In the realization of *Piri*, therefore, it is necessary to consider to what extent one should understand and apply Eastern qualities to a composition written for a Western instrument. Since the title shares the same name with the Korean traditional instrument, the *piri,* the performer should be well aware that the audience will be expecting something that will evoke the foreign instrument in certain ways, even if they can't exactly point out how the performer does it. Yun clearly didn't expect for the performers of *Piri* to become experts of Korean music and the instrument *piri* itself. However, Yun suggests that, to a certain degree, it is necessary to understand his musical language that is related to Eastern culture and music, when performing his music.

Yun suggests one should not approach his compositions like other Western compositions. Even if his score seems conservative compared to the Western classical music of his contemporaries, what he expected in performance was not conventional in the performance of Western Music at the time. In the performance of Western music, intonation, pitch, or rhythm are considered prerequisites for good performance. However, Yun emphasizes on other issues that could be considered a somewhat personal interpretation that is most often left to performers to decide in classical music.

The flutist of the Isang Yun Ensemble Berlin, Roswitha Staege, who worked with Yun closely in his lifetime, reminds us that what Yun was concerned the most with was not about playing the correct notes but about showing the musical gesture, the quality of the tone color, and the change within it. In addition, Yun also emphasized the importance of the use

of vibrato, and most importantly, how to perform the decorative notes over the *Hauptton*. He also said that the decorative notes should be played in a different way in comparison to the way Western traditional music would require.[204] These interpretational issues that Yun highly values may seem odd to the classically-trained performers, but these are what is considered to be most important in Eastern traditional music performance. Yun believed those aspects, how the characteristics of Eastern traditional music are melted into this Western-looking score, and then performed by musicians with a Western musical background, are what makes his music differ from the compositions of others.

The recordings discussed in this chapter will be mainly used to illustrate how musicians with an entirely Western education understand and express the Eastern qualities of the *piri*. To observe how successfully they combine the Eastern and Western characteristics, I will mainly discuss the aspects that Yun considered important: Tone color of each performer (including the changes within the tone color), vibrato, and the musical gestures of the decorative notes.

The review starts with a summary of the interpretational differences between the two instrument versions, *Piri* for oboe and *Piri* for clarinet. Then, it is organized by instrument, by last name, and in chronological order to account for multiple recordings by a single performer. A header for each recording in this chapter follows the format of the footnote, under the name of the performer. The duration of this specific composition in the recording will also be included in the header.

To present the structural aspects of each performer's interpretation, timings of each section and the range of the tempo choices of three excerpts are presented in the tables (Table

[204] Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ŭmak* (Kyŏnggi-do P'aju-si: Han'gilsa, 2005), 263-264.

12 and 13) at the end of the discussion separated by the two instrument groups. Three excerpts are taken as representative samples of the first three sections, and they are the following: mm.1-20 from Section I, mm.99-109 form Section II, and mm.110-117 from Section III. Since Section IV doesn't include a metronome marking and most of the notes are with fermatas, it is only discussed as a whole and this except is excluded in these tables.

7.1 Interpretive Differences Between the Oboe Versions and the Clarinet Versions

The way of utilizing the vibrato between the oboe and clarinet versions is one of the most important aspects that separate the two groups. Since the title is the Korean oboe-like instrument *piri,* it is natural for the oboists to imagine how the Korean version of oboe, *piri,* would do the vibrato and how it sounds. Once having a chance to listen to any *piri* performance, it is clear that one of the most significant aspects that distinguishes playing the *piri* from the oboe is the use of the exaggerated vibrato. Its irregularity and its wide fluctuation range are very unique to *piri* performance, and since it is technically not impossible for oboe players to utilize such a vibrato, oboists include the special kind of vibrato that reflects the *piri* by adjusting how to scrape their reeds and how to produce the vibrato. Very flexible reeds allow oboists to create a wider range of vibrato than usual. Also, even if not favored in Western-music technique, lip vibrato (which uses the lips to produce the vibrato instead of using other parts of the body such as the throat or stomach) is accommodated to create the interesting shape of the vibrato that *piri*s use. Since the first two sections are filled with long notes, how to utilize this unusual kind of vibrato plays a major role in setting up the color of the work in the beginning.

Also, the kind of vibrato one decides to use is widely different from one performer to another. What becomes a great tool to exhibit one's own interpretation of Yun's music for the performer becomes, for the listener, a way to hear how the performer treats the characteristics of the *piri* through western performing conventions.

Meanwhile, clarinetists are much more reluctant to use any kind of vibrato since using the vibrato itself is unconventional in classical music. Thus, a very limited amount of the vibrato is used in the clarinet versions, and even then, only to create a very brief special effect. One clarinet version refused to use vibrato at all.

When it comes to the glissando and pitch bending, however, the clarinet versions are much more successful in emphasizing these special effects. In the oboe versions, the glissando and pitch bending happens within a shorter length compared to the clarinet versions. Clarinet versions of the gliding gestures happen much more slowly and gradually, thus more effectively. This sliding motion is another important aspect in *piri* playing, making the melodic motion more interesting and smooth. This interesting color created in between the notes adds a different flavor compared to the oboe versions.

In addition, the clarinet versions use a bigger dynamic range than the oboe versions. This greater degree of dynamic differences offers more drama to the work, yet it sometimes hinders the interesting shape of the musical gestures. The use of a bigger dynamic range could be observed as an alternative choice for clarinetists to compensate for the lack of vibrato, especially when used in long notes. However, since Yun provides very specific dynamic markings in details from the range of *ppp* to *fff* throughout the composition and

sometimes asks for extreme dynamic changes in a very short amount of time,[205] it is more true to what is written in the music, even if it may sound too exaggerated to the ears.

In tempo choices, the oboe versions generally demonstrate slower tempo choices than the clarinet versions. This naturally results in the oboe versions to have a noticeably longer running time. For the first time listener especially, along with the use of vibrato, the tempo difference could be one of the first few aspects to distinguish between the two groups.

When compared closely, oboists tend to take slower tempos than the metronome marking suggested for each section. On the contrary, clarinetists generally take a tempo close to what is written in the music and sometimes take even faster tempos than the written marking. The tempo choices of Section IV especially show the most dramatic differences between the two groups and it is expected since, unlike the other three sections, this is the only section that offers verbal tempo suggestions, *langsam, misterioso* without a metronome marking. For this section, most of the clarinet versions seem to prefer the fast tempo running time lasting less than 4 minutes while oboe versions show a freer and calmer interpretation which take usually longer than 4 minutes, with the exception of Indermühle's interpretation.

Even if Yun specifically provides tempo markings for each section, in the end he leaves it to the performer to adjust the tempo if necessary. During a conversation between Yun and flutist Roswitha Staege, Yun implied that his tempo markings are not so strict and that one should put more stress on musical gestures than the written tempo marking if the performer finds difficulties in realizing his music.[206] Thus, according to Yun, both faster and

[205] This frequent dynamic change within short amount time usually happens at the end of each section. As a transition, Yun created the excitement by using more drastic changes of dynamics along with more frequent use of pitch bend and glissando. From mm.102-104, for instance, dynamic changes 9 times from the range of *ff* to *p* connected with 5 quick *crescendo* and 2 quick *decrescendo* in between.

[206] Shin-Hyang Yun, *Yun I-sang: kyŏnggyesŏn sang ŭi ŭmak* (Kyŏnggi-do P'aju-si: Han'gilsa, 2005), 264.

slower tempo choices are welcomed as long as they come from the effort to make the musical gestures more effective.

Related to the tempo choices, it is also interesting to observe how differently the two groups treat the various rhythmic figures in the fast moving gestures. While clarinetists tend to take all the rhythmic figures strictly in rhythm, oboists seem to focus more on showing the shape of the melodic line than the rhythmic varieties, resulting in oboists following the complex rhythms less closely. Therefore, in general, the oboe versions sound freer in tempo, more linear in line, and natural in rhythm, while the clarinet versions offer excitement in tempo, dynamic in line, and more activity in rhythm.

7.2 *Piri* for Oboe

7.2.1 Burkhard Glaetzner, Oboist

Burkhard Glaetzner, Gerd Schenker, Friedrich Goldmann, Isang Yun, Iannis Xenakis, Friedrich Schenker, Luciano Berio, and Luca Lombardi, *Neue Musik für Oboe Contemporary music for oboe*, Berlin Classics, 0011722BC, 1996. (15:40)

Conductor and oboist Burkhard Glaetzner was born in 1943 in Posen, Germany. He studied the oboe at the East Berlin City Music School from 1958 to 1962 and at the Hanns Eisler Music Academy from 1962 to 1965. Glaetzner was the First Oboe of the Leipzig Radio Symphony Orchestra from 1966 until 1982, and became a professor at the Leipzig College of Music in 1982. In 1992, he became Professor at the Berlin Academy of Arts, where he still teaches today.

The variation, depth, and speed of Glaetzner's vibrato are somewhat similar to those of Eastern traditional music. Still, the lack of freedom in use of vibrato and the very smooth and gradual change of the amplitude of the vibrato show that this rendition favors a Western aesthetic. Glaetzner's warm and inviting tone color that is highly valued in Western music makes the listeners feel comfortable when listening to his rendition, even with all the unfamiliar oboe sounds created by the extended techniques. The color change in the first three sections is perhaps not as effective, since the tone sounds very even and silky throughout the work. Even if his rendition has a touch of an Eastern flavor in the use of his vibrato, his tone color and the change of it make this recording more classical than others. From time to time, the big intervals in decorative notes also sound too angular or straight to be Eastern. However, the strong reedy-sounding accents which appear often at the beginning of a new phrase are close to the characteristics that are often found in *piri* performances. The smooth and wave-like gestures of the decorative notes in the beginning of a long note also sound convincingly improvisatory. Although the multiphonics in Section IV does not sound necessarily Eastern, it successfully presents the soulfulness of a personal prayer.

7.2.2 Heinz Holliger, Oboist

Heinz Holliger, Thomas Zehetmair, Ruth Killius, Thomas Demenga, Elliott Carter, Elliott Carter, Elliott Carter, et al., *Lauds and lamentations [music of Elliott Carter and Isang Yun]* München, ECM New Series, 1848/49 B0000210-02, 2003. (14:51)

Oboist, composer, and conductor Heinz Holliger was born in 1939 in Langenthal, Switzerland. He studied at the conservatories of Bern and Basel and his composition teachers

include Sándor Veress and Pierre Boulez. After winning the International Competitions of Munich and Geneva, he began his solo career performing works for the oboe that many composers wrote specifically for him. Olivier Messiaen, Luciano Berio, Elliott Carter, and Witold Lutosławski all composed works for Holliger, and he was also a dedicatee of Yun's later oboe works.

In this recording, the long notes, especially in Section I, show a great reflection of the Eastern concept of vibrato. Sometimes, after starting almost non-vibrato for a long time in the soft dynamic, Holliger uses a narrow-amplitude vibrato for an intense crescendo. Other times, he uses a deep vibrato which almost bends the pitch. Even if this kind of vibrato loses the pitch center and is avoided in Western music, it is very common in Eastern music to go even further to the point where it is hard to distinguish the original pitch. In addition, while the lip-vibrato sound is somewhat discouraged in Western classical music, Holliger is not afraid of using this unique quality since it is very common in Eastern music, and especially so when playing the *piri*. Also the shrill, active vibrato that is considered not beautiful in Western music is not hard to find in Eastern instrumental performances.

In the recording, at times, the decorative fast-moving notes in Section II and III could be considered somewhat angular or square for Eastern ears. Also, the ending gestures of the *Hauptton*, which are mostly heard in Section I, sound a bit aggressive and abrupt especially in the loud dynamic range. The tone is on the brighter-side for an oboe and the dynamic range is toward the louder side. Both qualities seem to be carefully chosen to fit to the character of the *piri* rather than the oboe. In Part I of Section III, and at the end of Section II (mm.102-109), Holliger brings up the musical drama successfully by creating great contrast

to the neighboring sections, causing it to sound more Western than Eastern. The mysterious color of Section IV is well expressed through gradual and subtle dynamic control.

7.2.3 Thomas Indermühle, Oboist

Thomas Indermühle, Akira Nishimura, Luciano Berio, Gilles Silvestrini, Isang Yun, and Niccolò Castiglioni, *Karura oboe solo*, Tokyo, Camerata, CMCD-28184, 2009. (11:42)

Born in Berne, Switzerland, in 1951, Thomas Indermühle studied with Heinz Holliger at the Staatliche Hochschule für Musik in Freiburg. He continued his studies in Paris with Maurice Bourgue. Indermühle was the First Oboe of the Netherlands Chamber Orchestra and then with the Rotterdam Philharmonic. He won first prize at the Prague International Competition in 1974 as well as the ARD International Competition in Munich two years later. Indermühle started teaching at the Zurich Conservatory in 1984, ad joined the faculty of the Staatliche Hochschule für Musik in Karlsruhe five years later, and still teaches there today.

The freedom in Indermühle's long notes sounds truly close to the *Hauptton* shape in Yun's drawing (Figure 2 from Chapter 4). Especially in Section I, the initiation of the vibrato after the plaintive sound is very natural, as if it was the melody line itself rather than a single pitched note. The calm long note starts without any hint of vibrato and gains its life as the vibrato adds the natural wave to the tone. The amplitude of the vibrato becomes bigger and wider as it proceeds to eventually bend the pitch. The depth of the vibrato is wide enough to give a sense that the glissando and the quarter tone gestures are not the part of the Western technique but the part of *Hauptton* itself. This organic gesture is so successful that it could

even be mistaken for exquisite *piri* playing if heard in the context of other Korean instruments. Also, Indermühle's rendition of the fast-moving-note motif is convincingly Eastern since his rhythm is not very strict and sounds very free and musical, very much in the vein of the Eastern style of performance. His clear, rich, and authoritative sound enhances the effect of the changing tone color in those decorative gestures. The connection between the sections is gradual, yet prominent enough to give the sense of a climax and excitement towards the end, as if it were meant to be in a *sanjo* performance.

One interesting point to make is that he came up with his very own way of combining the concept of changing the tone color and vibrato. He sometimes uses two different fingerings for one note that has two different tone colors to create the vibrato effect. For example, it could be found between mm.9-12 on pitch G. Even if the mechanism is very Western, what he desires to gain from it is to sound Eastern. This approach is a unique approach that only performers with a Western background could come up with. Throughout the whole composition, even including Section IV, Indermühle's use of vibrato is very convincing in presenting the Eastern aesthetics of freedom and naturalness.

7.2.4 Omar Zoboli, Oboist

Isang Yun, Verena Bosshart, Saskia Filippini, Omar Zoboli, Isang Yun, Isang Yun, Isang Yun, Isang Yun, and Isang Yun, *Trio Sori ; Königliches Thema ; Piri ; Inventionen*, Zurich, Switzerland: Jecklin Edition, JD 718-2, 1997. (14:54)

Italian oboist Omar Zoboli was born in 1953 and studied with Sergio Possidoni, Heinz Holliger and Paul Dombrech. He was the first prize winner of the Ancona

International Competition and the Italian Radio Competition, Turin, in 1978. He has been Solo Oboe of the Radio Orchestras of Lugano and Naples, the St. Gallen Symphony Orchestra, and the Basel Chamber Orchestra. Composers including Bussotti, Castiglioni, Glass, Gaudibert, Hoch, Lucchetti, Möschinger, and Pagliarani have written oboe pieces specifically for Zoboli. Since 1988, he has been teaching oboe and chamber music at the Musik-Akademie der Stadt Basel in Switzerland. He started conducting on the side in 1991.

Zomboli's calmness in the moving notes gives an impression of following the natural flow of sound that Eastern musicians value. His use of vibrato on the long held notes is slow and deep enough to portray Eastern characteristics. Meanwhile, the pitch center is quite secure in Western terms, so it's not foreign to the Western ear. His choice to include vibrato in Section IV, which was not often found in the recordings by other musicians, possibly enhanced the connection to the other sections. It also parallels the Eastern idea that the sound never stays still and should always flow from one to another. Even if all the notes seem to be separated on paper because of the fermatas on every multiphonic note, his use of vibrato in this section offers a natural flow in the music and creates a rhythmical flow in this whole section. While his tone is caring and soothing in the soft dynamics, its eloquent voice appears in bigger dynamic. The two different qualities balance each other out like *yin* and *yang* in the first three sections. Meanwhile, the sound of the multiphonics in Section IV is a bit too present and the special multiphonic effect is so subtle that the unique colors of each multiphonic cannot be distinguished. His decorative notes successfully show the gestures especially when the gestures move to different directions in a very short amount of time. Big intervals and fast-moving notes rarely sound rushed. In general, it contains a fair

representation of Eastern characteristics while satisfying the Western aesthetics of performance.

Table 12. Running time of the complete work, of each section, and of the three excerpts including the metronome range by performers (oboists)

Oboists		B. Glaetzner	H. Holliger	T. Indermühle	O. Zoboli
Duration of the complete work		15:40	14:51	11:42	14:54
Running time (duration)	Section I	0:00-5:05 (5:05)	0:00-4:56 (4:56)	0:00-4:14 (4:14)	0:00-4:20 (4:20)
	Section II	5:05-8:26 (3:21)	4:56-8:30 (3:34)	4:14-7:14 (3:00)	4:20-7:06 (2:46)
	Section III	8:26-10:55 (2:29)	8:30-10:33 (2:03)	7:14-9:04 (1:50)	7:06-9:00 (1:54)
	Section IV	10:55-15:40 (4:45)	10:33-14:51 (4:18)	9:04-11:42 (2:38)	9:00-14:54 (5:54)
Running time	mm.1-20	0:00-1:35	0:00-1:34	0:00-1:23	0:00-1:21
Metronome Range	mm.1-20	Quarter=52±8	Quarter=54±4	Quarter=63±4	Quarter=62±4
Running time	mm.99-109	7:49-8:59	7:52-8:30	6:37-7:14	6:34-7:06
Metronome Range	mm.99-109	Quarter=66±8	Quarter=64±4	Quarter=66±4	Quarter=68±4
Running time	mm.110-117	8:26-8:59	8:31-8:56	7:14-7:44	7:06-7:40
Metronome Range	mm.110-117	Quarter=66±8	Quarter=70±30	Quarter=72±2	Quarter=62±4

7.3 *Piri* for Clarinet

Yun originally composed this *Piri* for specifically the oboe. However, Yun also arranged a version for clarinet which Eduard Brunner first performed.[207] Note that the recordings listed under one heading contains identical renditions of the performer. The sounding pitch is a major second lower in the clarinet.

[207] CD liner notes from Heinz Holliger, Aurèle Nicolet, Hansheinz Schneeberger, Thomas Demenga, Eduard Brunner, Aloys Kontarsky, et al., *The art of Isang Yun. Vol. 8, III Chamber music*, [Tokyo], Camerata, CMCD-50031, 2009.

7.3.1 Eduard Brunner, Clarinetist (I)

Eduard Brunner, Aloys Kontarsky, Akiko Tatsumi, Patric Thomas, and Zdeněk Mácal, *Compositions of Isang Yun. I*, Tokyo, Camerata, 25CM-231~240, 1982. (10:26)
Hans Otte, Edda Moser, Karlheinz Stockhausen, Bruno Maderna, Pierre Boulez, Marie-Thérèse Cahn, Josephine Hendick, et al., *Zeitgenössische Musik in der Bundesrepublik Deutschland. 4, 1950-1960*, [Germany], Deutsche Harmonia Mundi, 1982. (10:25)

Eduard Brunner, Aloys Kontarsky, Patrick Thomas, Isang Yun, Isang Yun, and Isang Yun, *Selected works for clarinet*, Tokyo, Camerata, 30CM-46, 1994. (10:26)

Heinz Holliger, Aurèle Nicolet, Hansheinz Schneeberger, Thomas Demenga, Eduard Brunner, Aloys Kontarsky, et al., *The art of Isang Yun. Vol. 8, III Chamber music*, [Tokyo], Camerata, CMCD-50031, 2009. (10:29)

Born in Basel, Switzerland in 1939, clarinetist Eduard Brunner studied with Louis Cahuzac in Paris. He was the First Clarinet of the Bavarian Radio Symphony and taught at the Hochschüle für Musik in the West German city of Saarbrücken. Some of the clarinet works he commissioned include concertos by Edison Denisov, Jean Françaix, and Ernest Bloch.

Compared to the oboe versions, the vibrato is less prominent and this difference creates a dramatic change of the atmosphere. It is perhaps expected and understandable since it is conventional for clarinet players to not use vibrato at all in Western classical music. Unfortunately, the vibrato is one of the most effective ways to exhibit the Eastern nuance,

and the lack of vibrato naturally makes the clarinet versions sound more Western than Eastern compared to the oboe versions. However, what the clarinet can do better than the oboe is a more gradual, thus more effective, glissando that often appears at the end of the long notes. This emulates the finishing gesture of the *piri* that glides upwards slowly at the end of each phrase. Also, the pitch shaping gestures, such as Part 2 in Section III (mm. 118-137) and Part 3 in Section III (mm.138-142), are much more curved and natural sounding, much more akin to the Eastern concept of the naturally flowing sound. Brunner's wide range of dynamics successfully creates a lot of contrast and momentum that is central in the Eastern concept of tone. The fast-moving notes attached to the long, sustained notes sound inevitable, like a wave breaking when it crashes against a rock. This is musically convincing and gives more excitement, yet sounds Western since this kind of gesture is too abrupt and too dramatic to be Eastern. Also, his quick *crescendo* from *p* to *f* on relatively short notes is more Western sounding than Eastern. The multiphonic effects of Section IV is far more present than those performed by an oboist, and the sound is less transparent and less mysterious when compared to the effect produced by the oboe. Brunner's ending of *Piri*, however, is much more suitable to what Yun hoped for. Its *fast unhörbar* or "almost inaudible" effect is successfully showing the teaching of Lao-tzu, the founder of Taoism – Recede back to nothingness.

7.3.2 Eduard Brunner, Clarinetist (II)

Isang Yun, Oleg Moiseevich Kagan, Eduard Brunner, Walter Grimmer, Marion Hofmann, Isang Yun, Isang Yun, Isang Yun, Isang Yun, and Isang Yun, *Königliches Thema für Violine Solo (1976) ; Quintett für Klarinette und Streichquartett (1984) ; Piri : für Klarinette Solo*

(1971) ; Duo für Violoncello und Harfe (1984) ; Rencontre : für Klarinette, Harfe und Violoncello (1986), München, Col Legno, AU 31808 CD, 1991. (10:55)

This slightly longer rendition by Eduard Brunner exhibits far more use of vibrato on the long notes than on the previous recording. His use of vibrato is acutely wider, deeper, and more prominent than the first one, even if it is still in a relatively small amount compared to the oboe version and still not quite close to that of a *piri*. To be more specific, he rarely uses vibrato in Section I, but in Section II, he brings in the vibrato that sounds somewhat similar to the lip-vibrato of the oboe version. However, the amplitude is very small and doesn't show much diversity in the shape of vibrato. Towards the end of the section (mm.99-109), the vibrato becomes more prominent by using much deeper and wider curves than before, while still being very even. The evenly shaped vibrato on a few long notes in this recording sounds more Western than Eastern. Decorative motives leading to a long note are also much slower than the previous recording, thus allowing them to have a more natural shape of the wave. Also, the change of the tone color created by the change of the dynamics in the first three sections is more carefully done, compared to the previous one. The more curved gestures and subtler color changes allow this recording to be the closest among Brunner's three recordings of *Piri* to the characteristics of Eastern performance.

7.3.3 Eduard Brunner, Clarinetist (III)

Eduard Brunner, Isang Yun, Igor Stravinsky, Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Giacinto Scelsi, and Helmut Lachenmann, *Dal niente*, München, ECM Records, AU 31808 CD, Col Legno, 1997. (10:13)

In this last recording of *Piri*, his use of vibrato is very limited and is only applied to a few notes. When applied on a few notes in Section I, the vibrato is very subtle but sounds far more natural than his first two recordings. It sounds like it is coming out from the tone itself. It shows a more accurate execution of the Eastern characteristics than the other two. In contrast, he decided to use a fast moving narrow vibrato that sounds planned and quite artificial on the penultimate note of the Section II. It brings a stronger closure to Section II, but this is clearly a Western musical approach since vibrato became an "effect" than the tone itself.[208] The tone color is much fuller, warmer, and more embracing, compared to his previous two recordings. This welcoming tone allows all the musical gestures to have more curves and smoothness. His glissandos and fast-moving notes especially, which are attached to the end of the *Hauptton*, sound smooth and natural enough to give the impression of an Eastern brush stroke.

7.3.4 John Sackett, Clarinetist

Wen-Chung Chou, John Sackett, Ellen Rose, Nicole A. Paiement, J. Karla Lemon, Wen-Chung Chou, Isang Yun, et al., *Tribute to Chou Wen-chung music by his teacher, his colleagues, and his distinguished disciples*, Albany, NY, Albany Records, TROY 1064/65, 2008. (13:47)

[208] To strengthen the effect, he even takes longer pause between the Section II and III than his other two recordings. Brunner takes almost the same tempo in Section II and III in this recording, thus he seems to want to have clearer distinction by a strong effect with this special kind of vibrato. In terms of choice of tempo and the timing between the two sections, his first recording is similar to this one. However, he doesn't use this kind of vibrato at the end and smoothly connects to the next section. His second recording shows dramatic speeding up and character changes between the two sections. Even if he does utilize the similar kind of vibrato on the pen-ultimate note as this recording, he uses this kind of vibrato throughout the work that it doesn't have such a strong effect as the one applied here in this recording.

John Sackett received a Bachelor of Music from the San Francisco Conservatory of Music in clarinet with Alan Balter and composition with John Adams. He received an Master of Arts in composition from Mills College and Doctor of Philosophy from the University of California at Berkeley. As a clarinetist, he was a soloist with the Minnesota Orchestra at age sixteen and received a fellowship at the Berkshire Music Festival at Tanglewood. He has been on the music theory faculty at the University of California, Santa Cruz since 1994.

Sackett's interpretation incorporates more gradual tempo changes between the sections that sound more akin to *sanjo* performances than the more dramatic or clear-cut structure of Western music. Also, when compared to recordings by the clarinetists, the change of dynamics on short notes is much more gradual and does not exceed a certain volume, hence sounds more natural to Eastern ears and allows to have more delicate color changes. Meanwhile, his use of vibrato is sparse, which makes it challenging to associate it to the *piri*. Also, instead of adding a new color to the tone, the rolling notes in Section I (mm.21-26) suddenly separate themselves from the rest of the section that breaks the natural flow. His decorative notes in the beginning of a long note sounds relaxed and naturally follow the gestures of the musical line. This improvisatory gesture inspired by Eastern music performance is successfully presented in this rendition.

Table 13. Running time of the complete work, of each section, and of three excerpts including the metronome range by performers (clarinetists)

Clarinetists		E. Brunner	E. Brunner	E. Brunner	John Sackett
Duration of the complete work		10:26	10:55	10:13	13:47
Running time (duration)	Section I	0:00-4:33 (4:33)	0:00-4:11 (4:11)	0:00-4:05 (4:05)	0:00-4:45 (4:45)
	Section II	4:33-6:47 (2:14)	4:11-7:09 (2:58)	4:05-6:27 (2:22)	4:45-8:08 (3:23)
	Section III	6:47-8:22 (1:35)	7:09-8:40 (1:31)	6:27-8:03 (1:36)	8:08-10:00 (1:52)
	Section IV	8:22-10:26 (2:04)	8:40-10:55 (2:15)	8:03-10:13 (2:10)	10:00-13:47 (3:47)
Running time	mm.1-20	0:00-1:30	0:00-1:21	0:00-1:23	0:00-1:36
Metronome Range	mm.1-20	Quarter=60±4	Quarter=62±4	Quarter=62±4	Quarter=52±4
Running time	mm.99-109	6:21-6:47	6:28-7:09	5:55-6:27	7:29-8:08
Metronome Range	mm.99-109	Quarter=96±4	Quarter=70±10	Quarter=92±4	Quarter=64±4
Running time	mm.110-117	6:47-7:12	7:09-7:32	6:27-6:55	8:08-8:40
Metronome Range	mm.110-117	Quarter=95±4	Quarter=96±8	Quarter=92±4	Quarter=64±4

Chapter 8: Concluding Words for the Listeners of Yun's Music

As one looks into Yun's life and music, it is difficult to know which aspects to consider when listening to his music. One may suggest that knowing where the composition fits among Yun's three Musical Periods in relationship with his life discussed in Chapter 1 and 2 will give a general idea of the composition. Also, looking for the Western characteristics discussed in Chapter 3, such as twelve-tone technique or creating a sound image could be interesting for the listener who is familiar with 20th century western compositional techniques. Furthermore, Eastern influences in his music, including the Eastern philosophy of Taoism, the concept of *yin* and *yang*, and Korean traditional music influences discussed in Chapter 4, are other aspects to listen for, if the listener already has general understanding of Eastern culture, philosophy, and Korean music. In addition, looking for his very original compositional tools of the *Hauptton* technique and the *Hauptklang* technique, could make the listener feel closely connected to the composer's intentions. One may even try to compare how Yun's music is different to his contemporaries who also wrote Asian characteristics in music, such as Toru Takemitsu, Chou Wen-Chung, and Tan Dun, as discussed in Chapter 5.

However, in listening to his music, Yun didn't want the audience to become too analytical about it. Rather, he believed that once the composer completes the composition, he is free from the work, leaving the wide range of interpretation open to the performers and listeners with confidence. For the listeners specifically, instead of trying to analyze his composition in those terms, he suggested to take the music as a whole and to just absorb the music thus it can touch their heart to become eventually they become one with the music.[209]

[209] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:186.

After all, instead of considering details of all the aspects discussed in explaining his own musical languages, Yun hoped the listeners to take his music in a very simple way.

Yun's own words written for listeners will show his attitude toward what he had hoped they would hear and feel through his music:

> 1. Listeners purely take the music without any precondition.
> 2. My music is mixed with tonal and atonal qualities without a clear distinction between the two. But, take my music without thinking too much about tonality, since either tonal or atonal seems "artificial" to me.
> 3. Melody and rhythm in my music are abstract in order to avoid any hint of "artificial" aspects. In other words, it is abstract to avoid forming, repeating, or circling.
> 4. Music always flows in the form of lines. Lines are not straight but continuously meandering (microtone glissando or small musical fragments in fast speed.) The sound itself gains energy with a life of its own direction. A small musical phrase contains its own goal-note and it continues to move from one goal-note to the other. Thus, curved lines are the required form to connect the notes in the universe; the straight lines get lost because they are isolated.
> 5. Compared to Western music, it contains a completely different formality. As a whole, there is a meeting point when the big curved lines meet the detailed curved lines.
> 6. The dot-character elements found in these general characteristics of lines are important, to add special effects such as depth, liveliness and color in the flow of the tone.
> 7. In compositions written for bigger ensembles, there is a main melody but there are also contrasting melody lines added, to avoid the emphasis of the main melody. The contrasting melodies are added to avoid the "artificial" shades. But it may offer pleasure for the audience to follow the not-emphasized main melody.
> 8. Just like the sound that presents itself and flows in the universe, most of the time in my music, there is no beginning and ending. I think it is an echo in my soul that took a portion of the sound in the universe.
> 9. I wish the listeners could engage their own experience, memory, and fantasy so that they can be in their own world, regardless of what motivated me to compose a certain piece.[210]

His words for listeners are simple enough to understand without knowing any of his compositional ideas. Instead of using analytical words, he chose words like lines, curves, or

[210] Su-ja Yi, *Nae namp'yŏn Yun I-sang* (Sŏul: Ch'angjak kwa Pip'yŏngsa, 1998), 2:186-187.

dots, which sound familiar enough to audiences that don't have a musical background, so that they can easily relate themselves to it.

If a listener wants to listen to the work analytically, despite this not being suggested by the composer, the listener is of course welcomed to do so. If a listener wants to listen to the composition without any background of Yun or his music, it is also desirable, as Yun so said. As he completed his works, Yun handed the listener his music in the foreign state as it is, and let one choose whatever the person wanted to take from his music. The way he composed was not to convince or impress the listeners with his compositional ideas, but to allow them to listen to his own world, sharing his "own experience, memory, and fantasy."

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